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VICTORIA'S RADIO ALTERNATIVE

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A listener's guide to alternative radio

JULY • AUGUST • 1991

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WHO ARE THESE FOLKS?

(see page 3)

HINT: THEY'LL BE
IN VICTORIA
THIS SUMMER



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SUMMER RHYTHMS

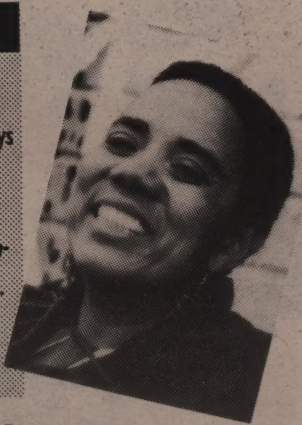
July 24-27 University Centre Auditorium University of Victoria Campus

The University of Victoria Student's Society is proud to present SUMMER RHYTHMS - music all over the map. Featuring highlights of the Vancouver Folk Music Festival, SUMMER RHYTHMS promises to be the major cultural event of the season, and brings to Victoria the sounds of the world--- from dub poets to acappella, from the avant-garde to politically motivated folk.

Wed. July 24 (Canada)

Lillian Allen

Dub "hovers between music and poetry...it's word activism," says Lillian Allen. Embracing the traditions of roots reggae and political struggle, Allen's music not only forces you to think, it practically commands you to dance. Her first album, *Revolutionary Tea Party*, won the 1986 Juno Award for Best Reggae Album. In 1987, *Condition Critical*, also won a Juno and established Lillian as North America's premier dub poet.



Friday July 26 (Czechoslovakia)

Vladimir Merta

The Czechoslovakian revolution of 1989 was virtually bloodless, thanks in no small part to the efforts of a group of songwriters, poets, and playwrights. Václav Havel was a part of this group. So was Vladimir Merta, the "King of Czech Folk". Merta's recordings have been banned, he has not been allowed to perform, but he has reached the Czechoslovakian people, and the world nonetheless. In 1989, Merta was "brought up from the underground" to play before huge prodemocracy demonstrations of hundreds of thousands of people.



Diana Braithwaite

Diana Braithwaite is one of Canada's finest blues singers, a published poet, and a performer and playwright who is now a mainstay of the Toronto theatre scene. In 1989, Braithwaite wrote *Gracie*, a half-hour musical television drama which won a Gemini award. But it is as a singer that Braithwaite has had the most impact. "Her first album, *African Harvest*, is a pleasure to the ear. Mainly blues with splashes of calypso, soca, gospel, balladeering and politicism."



Iva Bittova and Pavel Fajt

Singer/violinist Iva Bittova and percussionist Pavel Fajt create an exciting combination of eastern European folk music, avant-garde techniques, improvisational and rock. Iva Bittova is a respected actress and is currently devoting most of her time to her musical talents. At a recent performance at the Festival International Musique Actuelle in Quebec, they were considered the highlight of the festival. "Bittova conjured up images of Billie Holiday—head thrown back, mouth open, and sheer guts pouring out. Her hauntingly beautiful performance received a standing ovation."

Four the Moment

Based in Halifax, Nova Scotia, this four woman acappella group "sings poignantly in powerful voices, harmonies and interesting rhythmic vocal accompaniments about slavery, the welfare line, and the general condition of being black and female." Their 1988 album, *We're Still Standing*, contains harmonies that penetrate, echo and soothe.



Saturday July 27 (South Africa)

Mzwakhe Mbuli and the band

A legend in South Africa, Mzwakhe Mbuli holds great political sway through his poetry and music. As a response to this, the South African government has jailed him many times, culminating in six months of solitary confinement in 1988. His first album, *Change is Pain*, was banned by the authorities who wrote: "This cassette with its stirring music and dramatic presentation will have a great influence among revolutionary groups...and at mass meetings as well." In 1990 Mzwakhe formed a permanent touring band, the Equals, and put out a second album, *Unbroken Spirit* which has gone gold in South Africa without radio or television play.



Thursday July 25 (Nicaragua)

Duo Guardabarranco

Sister and brother Katia and Salvador Cardenal formed the duo Guardabarranco (named after Nicaragua's national bird) following the 1979 Sandinistan revolutionary victory. Their acoustic folk music is based on the Latin American New Song and Cuban Nueva Trova traditions. As Salvador says, "We need to concern ourselves with the romantic and philosophical sides of life, because the revolution is also internal, it rises within oneself."

Soul Vibrations

Coming from Nicaragua's Atlantic coast, the eight piece Soul Vibrations bring Afro-Central American consciousness to the fore in their hard-hitting, very danceable roots reggae music. Their music incorporates rhythms, expressions and themes from Nicaraguan culture. As bassist and co-lyricist Alfonso Flores puts it: "We're talking about creating a spiritual government and creating our own destiny ruled by spirituality, not just for Nicaragua, but for the whole world."



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VICTORIA'S RADIO ALTERNATIVE

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Monday

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JULY/AUGUST 1991

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FROM THE INSIDE

When I was a kid, longer ago than I care to mention, I plugged into radio for a nightly fix of music. I used to keep a little transistor radio close by the bed so I could listen to the Top 40 hits roll over me - Motown, Stax/Volt, the Beatles, Billy J. Kramer and the Dakotas, the Animals, the Ventures and countless other pop nuggets from the late fifties and sixties. With the emergence of The Sixties, FM radio went places no radio had gone before. I can still recall lying in bed in the wee small hours listening to uninterrupted sets of Mississippi John Hurt, Cream and Mahavishnu. I also remember hearing all kinds of information coming at me over the radiowaves - the murder of Bobby Kennedy, Dwayne Allman's motorcycle accident, the passing of Janis, Jimi, and Keith Moon, the release of *Sgt. Pepper*, *Natty Dread* and a whole lot more.

I suppose it should come as not too great a surprise that I actually found myself volunteering at an alternative radio station, CFUV, then working for almost two years as station manager. For me, CFUV attempts to carry on the tradition of creative, innovative and relevant programming on the radio that has been such an important part of my life. When faced with the corporate monolith of the contemporary entertainment/music biz, CFUV offers the hope that radio can serve the interests of people, rather than merely acting as a marketing tool for the coffers of transnational entertainment corporations.

But, alas, in the field of opportunity, it is ploughing time again. At the end of July, I return to my former life as an Alive & Dread DJ, and relinquish the responsibilities of station management.

But before I go I would like to extend my thanks and gratitude to everyone who has been along for the ride since I arrived at CFUV in late 1989. I really wanted to thank you all individually, but that would be an impossible list, so a generic gracias will have to do: to our listeners, to our loyal and devoted fundrive donors, to all of our incredibly dedicated volunteers; to the staff of the University of Victoria's Student's Society; to Ida and the crew in the Grafix shop; to the *Offbeat* gang; to ALL of our sponsors on-air and in *Offbeat*; to the UVic radio club; to the staff of so many departments at UVic - AVTV, Campus Planning, Buildings and Grounds, the Motor Pool; to our broadcast engineers, Bob Calder and Peter Locke, to everyone on the Radio Society Board of Directors; and last, but not least, to the staff at CFUV that I have worked with and learned so much from - Keith Arthur, Chris Sine, Tim Chan, Suzanne Edmonson, Cherie Goodenough, Christi York, Jennifer Russell and Kate Pasieka. Whew! Who have I missed?

Comin' up at CFUV - a new station manager. Cherie Goodenough will be assuming the reins of CFUV management in mid-July. And yes folks, she is good enough! I wish her all the best for the next couple of years and we are optimistic Cherie will work well with our incredibly dedicated volunteers to continue CFUV's growth as Victoria's radio alternative.

Also comin' up at CFUV - Fundrive '91 during the last two weeks of October. This Fundrive will be CFUV's most ambitious ever and we hope we can count on your support. If you want this station on the airwaves, CFUV needs your dollars to make it happen.

Well, I sort of feel I should have some pithy, insightful comment for my last written words as station manager. I've been pondering this for days. What do you say when you're leaving this job? "Purple haze up in my brain..."

Rob Egan

There is not sufficient space to recount all Rob Egan has accomplished at CFUV in the last two years. CFUV's newsroom, production studio, and record library renovations are some evidence of Rob's success as Station Manager, as is his initiation of the purchase of new audio processing equipment (Hey! We'll sound better!) which will be the thrust of this year's Fundrive. He was an integral part of the reorganization of CFUV's volunteer structure - he has the grey hair to prove it. All this was accomplished with Rob's peculiar charm and wit - we thank him. Now, Station Manager Rob Egan will revert to his alter ego, Rankin' Rob, one of the founder of CFUV's fabulous reggae show *Alive and Dread*. Jah, mon, we'll be missing you.

The Staff.

What's Inside

This Month

- pg 4 & 5 Summer Rhythms UVic Style
- pg. 6 Richard Thompson comes to town
- pg. 7 The "Everests" of classical music
- pg. 8 They All came to town and we talked to two of 'em
- pg. 9 God's Little Monkeys: take us out of folk! (dammit)
- pg. 14 Tankhog...*Offbeat* contributes to the media hype
- pg. 17,18 Do their Testicles Touch the Ground?

Every Month

- pg. 7 Look who's coming to town...
- pg. 8 Jazz playlist...Those crazy DJ's just won't stop
- pg. 10-13 Dailtales...We'll miss you Rob
- pg. 16 Discussion Blobs, Fellows and Chiefs
- pg. 17 Horrorscope...this one's for the whole summer
- pg. 17 Ouch! That's Hot Vinyl
- pg. 19 Local band type does the butt thing with oops (!) I mean for Eric Lowe



LETTERS

Dearest *Offbeat*,
I hate your horrorscope...okay...it's good for a laugh but godddddd, should I go hang myself or what????!!!
And what credentials does your madame slash guru bob have anyways?
from slash and burn
p.s. great gobs of discussion yummm

Madame Hell is the daughter of the Horned One and yah, you probably should go hang yourself.

Dear *Offbeat*,
Where does Pigment Vehicle get off saying Dayglo Abortions are not a great band; "If were playing with a great band it's nice but even playing with the Dayglo's..." that sucks chicken shit. The Dayglo's are good enough to give these guys a break with a gig and then they turn around and spit in their face.

Fuck that shit! I'm sick of these young upstarts kicking mud in the face of the bands that laid the foundations for them. Dayglos rule, and don't you forget it!

Sincerely, Irate

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SUMMER RHYTHMS

Czechs play Victoria

On Friday, July 26, the Czechs play in Victoria. Not the national hockey team, but (equally as important to the Czech national spirit), musicians Vladimir Merta and the duo of Iva Bittová and Pavel Fajt. They will be playing the University Centre as part of Summer Rhythms.

Artistic freedom is a recent phenomenon in Czechoslovakia, so these musicians' names are not well-known on the international stage, yet that same suppression of

freedom has produced an intensity only found in the music of oppressed peoples. Czechoslovakian musicians were an important part of the revolution on 1989, in which the Communist government was overthrown by peaceful mass demonstrations.

Vladimir Merta was forced underground for years, playing in small clubs and without official media recognition. Home-made recordings of his live concerts were

con't on pg 5



Czechoslovakia's answer to Laurie Anderson appears Friday, July 26

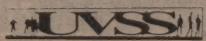


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A VISIT FROM A LEGEND

Mzwakhe Mbuli is a legend in his native South Africa and has played to large audiences at home and in Europe, sharing the stage with musicians like Youssou N'dour, Miriam Makeba and Thomas Mapfumo.

Mzwakhe began his performing career by reciting poetry at union meetings, cultural events and all-night vigils. In 1986 he began performing with musicians and as a result recorded his first album, *Change is Pain*. His growing popularity and commitment to political change resulted in the album being banned in South Africa and Mzwakhe subsequent harassment by police.

During a series of detentions, including a six month stint in solitary confinement in 1988, he began working on his second album, *Unbroken Spirit*. The album went gold without any commercial air-play and his performances filled stadiums across South Africa. Again his success was followed by police

harassment and attempts to prevent him from performing at home and abroad.

In 1990 Mzwakhe started performing with his present band, The Equals. Although the backing music varies from strictly rhythmic drumming to a full, rich sound of guitar, saxophone, trumpet and background harmonies, it is Mzwakhe's powerful vocals which drive the music.

On *Change is Pain*, the last three pieces have been recorded live, without accompanying musicians. In many ways these are my favorite, as they highlight Mzwakhe's passionate voice backed only by the noise of a listening audience. Simple, but very powerful.

Mzwakhe Mbuli and The Equals have been touring Europe and are on a tour to Canada, the U.S. and Japan. They will be appearing at the Unicentre on Saturday, July 27.

Phil Hoover

Nicaragua's Finest

The political idealism and hope for a new future for the people of Nicaragua may have faded with the defeat of the Sandinista government last year, but the music inspired by the overthrow of the Somoza regime lives on when two of Nicaragua's finest musical groups, Guardabarranco and Soul Vibes, come to the UVic Centre Auditorium on Thursday July 26. Fresh from their performances at the Vancouver Folkfest the brother sister duo Guardabarranco and the eight piece "new wave reggae" group Soul Vibes will journey to Victoria for an evening that promises to delight aficionados of Latin and Caribbean music.

I first had the opportunity to hear Guardabarranco when they toured Canada after the release of their first North American album *Si Buscabas* (If You Were Looking) in 1987. They played to a full house at Camosun College and I was mesmerized by the beauty of their unadorned music and the lilting, tender voices of this unknown brother and sister duo. Eagerly I bought their album in the lobby during the intermission and have awaited their return ever since placated, but not contented, by the repeated listenings of the vinyl memory I had purchased that evening.



Guardabarranco was formed by Nicaraguan brother and sister Salvador and Katia Cardenal in 1980 amid the cultural blossoming following the triumph of the Sandinista revolution in July 1979. Salvador and Katia took the name Guardabarranco (which translates literally as "cliffguard") from the national bird of Nicaragua whose song is both strange and beautiful. Guardabarranco, whose music is inspired and influenced by the Latin American New Song movement (Nueva Cancion) and the Cuban Nueva Trova movement (New Troubadours) inspired and embodied in such singer/poets as Silvio Rodriguez, Pablo Milanes, Mercedes Sosa and others, create unique musical tapestries whose threads weave together themes which explore love, solitude and compassion. Grounded in the folkloric tradition of Nicaraguan music, the lyrics and music of Guardabarranco masterfully integrate the classical influences and exceptional guitar playing of brother Salvador with the rich, honeyed voice of sister Katia. The result is a musical experience that borders on the mystical and an evening that will create a convert out of any doubter.

Travelling from the Pacific coast of this volcano laden country where Spanish dominates, to the Atlantic coast where the geography changes to steamy jungle and the language heard is a curious blend of english-creole-spanish-garifuna we reach the birthplace of Soul Vibes, the "new wave" reggae group that will be headlining the concert with Guardabarranco. Unique to the music of Soul Vibes is their incorporation of expressions and themes that are committed to cultural participation and a reclaiming of their black African roots. Wrap this around a sound that is infectiously Afro-Caribbean and you have a powerful mix that appeals to both rastafarians and milk drinkers alike.

Having developed a large following throughout Europe after touring in 1989, Soul Vibes have produced three full-length cassettes. The latest is entitled *Black Culture/Black History* which was released this year after their appearance last year at the Vancouver Folkfest and is also available on a CD produced under the Folkfest label. Their music reflects the influence of such internationally known artists as Bob Marley, Peter Tosh and Bunny Wailer guaranteeing fans of reggae, calypso and soca rhythms an evening that will keep even the most sedate bouncing all night long.

Both groups were born out of the popular social revolution of Nicaragua in the 1980's and even though the revolution may be over, the song remains the same.

Steve Baileys

FOUR THE MOMENT



Canada's Four the Moment sing acapella Wednesday, July 24

con't from pg 4

circulated, providing examples of his music his three state-sanctioned recordings could not, and he became a folk hero. Refusing to leave the country, and coming up against constant government opposition, his music became more popular as he sang out against the regime. He was a founding member of Civic Forum and when the mass demonstrations began, he was on hand to play before the huge crowds. His strong acoustic folk music providing release for pent-up emotions. He played just before Alexander Dublick's first public appearance in twenty years, and he played for crowds celebrating the Communist president's resignation.

Iva Bittová's parents were both musicians and she has a diverse artistic background. She has studied violin (since the age of three), ballet and has worked extensively in theatre, most notably with the experimental theatre group, "Na Provayku" (On the Stage). She had a successful career as an actress but after the birth of her son she again took up the violin and began accompanying and playing solo.

Iva Bittová has performed solo, as a duo with Pavel Fajt and with a rock group, Dunaj. For her Victoria appearance she will once again be touring with percussionist Fajt. They originally met and performed in a band called "We Haven't

Decided Yet." They also worked together in theatre but it is as a duo they are best known.

Their music has roots in the Moravian folk tradition, but is influenced by avant-garde and rock music. Bittová's voice weaves sounds with her violin that are not only words but chirps and twitters. She is a very physical performer, using movements learned from the ballet and theatre. Her interest in acoustics has caused her to experiment with playing and recording techniques, including utilizing the wonderful acoustics found in churches. Electronic manipulation does not interest her as much as what she can do with her voice and violin alone. In this, she differs from Laurie Anderson, with whom she is frequently compared. But whereas Anderson comes from a conceptual base, Bittová works from tradition and is a more intuitive player.

Like Vladamir Merta, she was part of the Velvet Revolution, singing the national anthem for the crowds in Brno, she also travelled to the capital of Slovakia Bratislava to sing with Ivan Hoffman. Victoria will have a rare opportunity to experience the music that was part of a populist revolution when these three highly acclaimed musicians play on July 26.

Kelly Irving



Show info:
721-8365

Fans of a capella are in for special evening on July 24, when Four the Moment share the University Centre stage with Lillian Allen and Diane Braithwaite.

Since their regional start in Halifax in the early 80's, this incredible quartet of women have blended chillingly beautiful harmonies with haunting lyrics in a successful attempt to bring social activism into the world of contemporary blues, jazz and gospel.

Not content with just making fine music, Four the Moment wants to do something about the "unrelenting pain, sorrow and challenge of women." The group's first album, *We're Still Standing*, is about black history, the women's movement, racism, apartheid, poverty, and the global struggle against oppression. The compatibility of the album's liner notes, by Nova Scotia feminist/poet Maxine Tynes, should tip off listeners to the underlying messages which filter through each musically uplifting song.

It's a treat to see and hear, a talented group of women who have managed to produce conventionally appealing music without seriously compromising their ideals and unique musical focus. Four the Moment are inspirational in their ability to maintain a political integrity while creating fine melodies and thoughtful lyrics. Concert goers will leave the Centre replete with the comforting sounds of perfect womanvoices, and disturbed by the mental images musically crafted to remind us of our collective obligations to share the wealth, history and resources of the planet.

Four the Moment pitch an even

balance, allowing listeners a space to feel comfortable, mellow, and reassured, while creating a need for understanding, acknowledgment and action. This is movement music at its best. Don't miss these forceful, dynamic women.

M.Alto

LILLIAN ALLEN

Dub "hovers between music and poetry...it's word activism." So says Lillian Allen who will be appearing with Four the Moment and Diana Braithwaite at the Unicentre auditorium July 24.

Embracing the traditions of roots reggae and political struggle, Allen's music not only forces you to think but practically commands you to dance. Her first album, *Revolutionary Tea Party* won the 1986 Juno Award for best reggae album and in 1987 *Condition Critical* also won a Juno and established Allen as North America's premier dub poet.

Appearing next will be Daina Braithwaite. She is one of Canada's finest blues singers, a published poet, and a performer and playwright who is now a mainstay of the Toronto theatre scene. But it is as a singer that Braithwaite has the most impact. Her album, *African Harvest* is mainly blues with splashes of calypso, soca and gospel.

Four the Moment will finish up this evening of highly political, highly talented performers.



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Richard Thompson

I saw Richard Thompson for the first time at last year's Bumbershoot festival in Seattle. I had heard friends, musically knowledgeable friends, rave about him and years ago a musician neighbor had lent me a few Fairport Convention (his former band) albums. This was my first introduction to the British folk-rock of groups like the Fairports and Steeleye Span. However, I had scant knowledge of Thompson's music. When I arrived at the Seattle Centre and scanned the schedule, I discovered I was just in time for an open-air set by Thompson. My enthusiasm grew as I made my way to the stage - the man didn't hold back at all. The tendons in his neck were straining and sweat was pouring forth as he hammered at his guitar. He'd slow it down for a ballad, but the power was still infectious. I was obviously surrounded by fans who knew his music better than I; they sang along with little or no prompting. It was very intense. I can still remember "Tear Stained Letter" almost a year later. He did the most rocking cover of the Who's "Substitute" I'd ever heard. And this was one man, unaccompanied.

Whether on his own or with a band, Thompson is a highly-charged, powerful singer and player. I haven't heard him live with a band, but since Bumbershoot I've been listening to a lot of his music and will certainly attend his July 22 appearance at Harpo's.

Richard Thompson grew up in London, England during the 50's and 60's. The popular music of the time was American R&B and the rock'n'roll of Buddy Holly, Elvis, et al. "Skiffle" music was also popular in Britain, especially after the success of Lonnie Donnegan's record-

ing of "Rock Island Line". Skiffle, a jazz-influenced rendition of the ballads and blues, used basic instrumentation (guitar, washtub bass, washboard) and was an easy way for many to get into playing music. John Lennon and Paul McCartney's first band, the Quarrymen, were a skiffle group. Skiffle helped to reinvent the classifying of folk music. Traditional folkies blanched, but the old ballads were being sung to music with a beat and the influences of jazz, the blues and eventually, rock.

In the late 1950's and into the 1960's there was a "folk revival" in both America and England. Groups such as the Kingston Trio and Peter, Paul, and Mary were helping popularize both old tunes and new. Joan Baez sang beautiful renditions of the traditional ballads and Bob Dylan was writing new songs, inspired by the ethos of Woodie Guthrie. In England, folk clubs were a popular venue, bringing many people together. But a battle of attitudes was waged between those who stuck by traditional playing and those who believed in the evolution of the music. In America, Dylan picked up the electric guitar and bands like the Byrds began playing "folk-rock."

In 1967 Richard Thompson was making music with his friends Simon Nicol and Ashley Hutchings. Not folk music, but "the usual sort of juggy band thing with one amplifier between three guitars and a half a drum kit." (*The Electric Muse*). The band became known as Fairport Convention, named after Nicol's family home. They covered the popular folk-rock songs of the time, (Dylan, Mitchell, Cohen) and played places like the UFO Club, the haunt of Pink Floyd. It was

there Joe Boyd, (an American manager, producer and later founder of Hannibal Records) saw them, leading to a long association.

Fairport Convention has gone through many changes, with members coming, going and sometimes returning. During the time Richard Thompson was with the Fairports there were line-up changes and the band released several albums which changed the course of English folk-rock and inspired many other players. After the release of their first album, with vocalist Judy Dyble, Sandy Denny joined and with their second album, *What We Did on Our Holidays*, the band began forming their own distinctive sound. Besides doing covers, they were writing and recording original material, including songs penned by Thompson.

Listening to the early Fairport albums, one can hear the influences in Thompson's playing that is still prevalent on his recent release *Rumour and Sigh*. A powerful and eclectic mix of rock riffs, country twang, with the skirl and drone of the traditional music of the British Isles is heard. During the time Thompson played with the Fairports they recorded several albums; *Fairport Convention*, *What We Did on Our Holidays*, *Unhalfbricking*, *Liege and Leif* and *Full House*. Their music rang a change of British folk music, bringing together traditional themes with modern instruments and styles; old stories were being retold with amplified power. The quality of the playing has ensured the beauty of these albums have not faded with time.

After the recording of *Full House* Richard Thompson left Fairport Convention. Unlike many musicians breaking away from a successful band to pursue a solo career, Thompson did not put himself in the spotlight but, instead, returned to playing small folk clubs. He did traditional tunes and enjoyed the intimacy of the smaller audiences. He recorded an album, *Henry the Human Fly*, and also played with the Albion Country Band, which had been formed by another ex-Fairport, Ashley Hutchings, and then formed a duo with his wife Linda.

Their first album, *I Want to See the Bright Lights Tonight*, was released in 1974. Their success was more critical than popular, the fate of many excellent albums lacking the flashy flourishes which grab the vast pub-

lic who seek only a new aural sensation. The Thompsons' music reveals its beauty slowly, with repeated listenings. Richard Thompson's guitar work can be many things: delicate arabesques, country twang or nerve ripping rock riffs, but is always technically superb. He plays to the accompaniment of instruments as diverse as the button accordion, hurdy gurdy and, in the case of *I Want to See the Bright Lights Tonight*, a silver band.

Richard and Linda Thompson made six albums together. Even their first, *Bright Lights*, has a dark, brooding streak running through songs like "Calvary Cross" (a fine version of which is included on *Richard Thompson Live*). By the time they recorded *Shoot Out the Lights* the angst was exposing raw nerves and sharp nails. The album cover says it all with Richard Thompson sitting in the corner, smiling ironically while a portrait of Linda looks on from the wall from which long strips of striated wallpaper hang. It's not a happy album, it never achieved the Top 100, but critics and fans were impressed. Their lives bound up in their art the Thompsons did a final tour, infamous for emotional over-exposure.

Richard Thompson's music has the succinct intensity of real life. Frequently his lyrics are tales of woe and heartbreak; words that speak of the emotional baggage of the post-Woodstock era. All is not gloom and doom however, as he also writes songs with wry humor ("Psycho Street", "Little Blue Number"), tales of romance ("Nearly in Love", "1952 Vincent Black Lightning") and rousing foot-stompers ("Don't Sit on My Jimmy Shand", "Two Left Feet"). Since breaking with Linda, Richard Thompson has released seven albums: *Strict Tempo*, *Hand of Kindness*, *Small Town Romance*, *Across a Crowded Room*, *Daring Adventures*, *Amnesia*, and his most recent, *Rumour and Sigh*. His writing and playing are consistently excellent with no major changes in his themes. The last three albums have been produced by Mitchell Froom and differ from the earlier ones - there is more production and diverse instrumentation, notably the introduction of Froom's own keyboards. However some things have remained constant: the guitar of Thompson's old Fairport mate Simon Nicol, the button accordion (frequently played by John Kirkpatrick) and the backing vocals of Clive Gregson and Christine Collister. Classic tunes can be found on any of the albums, and frequently are played live, to the delight of fans who are encouraged to join in. The classic "Tear Stained Letter" is a showcase for Thompson's rave-up rocking guitar while songs like "Jennie" are stripped down to their basic ballad form.

When you see Thompson live you don't just see a man going through the motions, reproducing his recordings. He is a consummate performer, giving his all to the music. It will be an exciting experience to hear new material from *Rumour and Sigh* when he comes to Harpos on July 22. He is touring with a band and opening for him will be Shawn Colvin, winner of last year's Grammy for best folk artist, who will join Thompson for his set. Longtime fans will know the music and newcomers will probably be surprised to discover they recognize some tunes. Either from the radio, or from the heart.

Kelly Irving

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Pieces that Challenge

Some pieces of music, by their very existence, present a challenge, not just to the performer but to the listener. This challenge is frequently not merely one of endurance but also one of intellect.

Recently, while contemplating what the next cycle I played on my show (Thursday 10 a.m.-12 p.m. on CFUV FM 101.9) should be, a title kept coming to mind: "Everests of the Keyboard".

Whimsical though the title might seem, it seems immediately to convey, to everyone I've mentioned it to, what the series will be about. Indeed, the title seems to convey the idea rather better than I have been able to in less exotic language.

What, precisely, then is this series about? A number of works seem to tower above their surroundings, in their demands on the performer and the audience. Mere length is not a sufficient qualification, otherwise Erik Satie's "Vexations" - which lasts some 18 hours - would head the list. Nor is difficulty of execution. To qualify, a piece not only has to be difficult to play, it has to be intellectually coherent: a quality perhaps easier to grasp than to define.

Perhaps it will be easiest to explain if I outline the pieces which will comprise the series, so potential listeners will get the drift.

J.S. Bach: The Goldberg Variations.

According to legend, this was originally composed for Bach's pupil, J.T. Goldberg, to play for his employer, Count Kaiserling, who was suffering from insomnia.

From the beautifully simple theme, Bach spins 30 stunning variations, including a virtual textbook of canonic and fugal forms. If this piece DID send the Count to sleep, Goldberg must have been a very dull performer indeed.

Beethoven: The 'Hammerklavier' Sonata.

Towards the end of his life, Beethoven decided the piano was not, after all, a "very satisfactory" instrument. The demands which he began to place on the instrument were fast outpacing the capacity of the performers, not to mention the instruments themselves, of his day.

Beethoven's last 4 sonatas, Opp. 106 & 109-11, were all originally published as being for 'Hammerklavier', merely a German term for pianoforte, which he preferred to use. The name, however, has stuck to his largest sonata, Op. 106, in B flat. There is something strangely appropriate, to English speakers at any rate, in the word itself, a seemingly onomatopoeic description of the ferocity of much of the music.

Beethoven: The 'Diabelli' Variations.

It seems appropriate Beethoven should be the only composer to appear twice in this series; the image of the tortured deaf genius somehow epitomises for many people the romantic ideal of musicmaking.

This set of variations came about almost by accident; the publisher Diabelli sent a short waltz of his own devising to some fifty contemporary composers, with a request they each compose a variation, which he would then publish together as a single volume.

Beethoven at first ignored the request, considering the piece quite trivial and beneath his dignity. Gradually, however, he began to see the possibilities inherent in the "trivial" little waltz, and from these he fashioned

what is still the longest free-standing set of variations in musical history.

Liszt: Piano Sonata in B minor

Together with Paganini, Franz Liszt defined the modern-day concept of the virtuoso as hero. In many ways Liszt is a composer for pianists: he spent a good part of his early career, before he got religion and stopped performing in public, writing display pieces with which to dazzle his public, and confound his contemporaries.

The Piano Sonata in B minor is, however, a certifiable masterpiece. Casting a sonata in a single movement was undoubtedly a daring move at the time (1852-3); furthermore the sonata is cast in cyclic form, much favoured by the Romantic composers.

Max Reger: Variations and Fugue on a theme of J.S. Bach

Reger, as one writer has so succinctly put it, had the advantage of being controversial both when alive and after his death. His reputation is of a typically Germanic academic composer, whose music is turgid in the extreme. This canard I shall ignore.

Many of his contemporaries, including Arnold Schoenberg and the 2nd Viennese School, admired Reger immensely, despite the fact his music is, compared to theirs, hopelessly old-fashioned.

The variations and fugue was Reger's favourite musical form, and he wrote a number of such works, both for solo piano and for orchestra. The set of variations on a theme by his beloved Bach is perhaps the greatest of them all.

Ferruccio Busoni: Fantasia Contrappuntistica

Busoni is widely regarded as one of the greatest pianists of all time, second only to Liszt, of whose music he was the interpreter par excellence.

Although a forward-looking man, one of Busoni's great interests was the music of J.S. Bach. The unfinished triple fugue at the end of Bach's The Art of Fugue cast a spell over Busoni for a number of years. As have a number of others, he decided to write a completion of it. However, he did not remain satisfied with a mere completion, and instead built a monumental edifice around it; structurally inspired, so he said, by the architecture of the palace of the popes at Avignon.

Kaikhosru Shapurji Sorabji: Opus Clavicembalisticum

From mere controversy we now move to notoriety. For many years this piece held a position in the Guinness book of Records as the longest non-repetitive piece for piano. Although it has since been ousted (by LaMonte Young's 'The Well-Tuned Piano' in case you're wondering), it is quite certain Sorabji would still hold the record if unpublished works were taken into account. His 'Symphonic Variations' for solo piano would probably take between 6 and 7 hours to perform.

The Opus Clavicembalisticum, then, at around a mere 4 hours or so, is small beer by comparison. The work itself, as the composer describes it, is structurally inspired by the Busoni Fantasia, and musically also by the Beethoven 'Hammerklavier' and the Reger Bach variations.

Everything about this composer, and his music, is on the fantastic scale. He lived from 1892-1988, was born in a dull (believe me - I used to teach there) suburb of London, of a Parsi father, an engineer, and a Spanish-Sicilian mother, an opera singer. In 1936 he placed a ban on all further public performances of his music, and that ban stayed in place for forty years. He wrote over a dozen pieces for solo piano lasting for more than 2 hours each, in addition to

similarly lengthy pieces for organ and orchestra.

The OC, as it has come to be known, is in three parts, and has been performed on only a handful of occasions. This piece is so large the greater part of three programmes will be dedicated to playing it. As the composer wrote on the score "for serious players and listeners ONLY!"

It has been suggested, by one cynic - he knows who he is - this entire series has been planned merely to give me an excuse to play this piece on the air. Be that as it may, I believe Sorabji will eventually be seen as one of the 20th century's most important musical figures: you owe it to yourself to listen.

Ronald Stevenson: Passacaglia on DSCH

Just to prove intellectual tonal music has yet to go out of style, a piece from the latter half of the century.

Ronald Stevenson is a disciple of Sorabji and (particularly) Busoni; of Scottish extraction, he was born in Blackburn, England in 1928.

Another of Stevenson's musical heroes is the Soviet composer Dmitri Shostakovich, and the DSCH in the title of this piece refers to Shostakovich's musical acronym. The letters in German musical notation (D,

Es, C, H) refer to the notes D, E flat, C and B natural, and Shostakovich himself used this signature in the finale of his 10th symphony and also in his 8th string quartet.

Stevenson's homage, written in 1961 while the composer was lecturing in Cape Town (a strange locale for a Leninist sympathiser!) is a single movement work lasting some 80 minutes. The work is built over an unchanging ground bass built on the DSCH motif, although it contains within its continuously varying structure a sonata, a waltz, and various other forms, culminating in a massive fugue based on DSCH, BACH (Johann Sebastian's own musical signature - everything always comes back to him somehow) and the Latin plainchant Dies Irae, the "day of wrath" from the requiem mass.

So, have I whetted your appetite? I don't claim this series will be easy listening, far from it. I do claim you'll feel the better for having listened to it. Many people will not hear all of these works in their entire lifetime; I'm offering you the opportunity to hear them all within a few months. An offer you can't refuse?

Watch for this series to begin in early September.

Deryk Barker

COMING SOON

Do I have some bands for you!

Singer/guitarist Phil Alvin, pianist Gene Taylor, and sax wiz Lee Allen play rock n' roll the way it was meant to be when The Blasters start this calendar on July 11 at 94th Street. An all Victoria line up at Harpo's also on the 11 features Pigment Vehicle, Section 46 and Shutdown.

The Divinyls touch themselves with their hard love glove at 86 Street (Van.) on the 14. Although Summer Rhythms presents 'the best of the Vancouver Folk Fest' in Victoria don't forget that doesn't mean "all" the best. Toronto's rock/folksters Grievous Angels, Haiti's Boukman Eksperyans (highly recommended) and Ontario's "energetic, innovative and theatrical" Polka Dogs (also at the Railway Club in Vancouver) July 22 & 23) can be found at Jericho Beach Park, Vancouver, July 19, 20 & 21.

Does your band rule? Well, here's your chance to shine. Much Music's Battle of the Bands will be held at 94th Street July 24 through 'til the 27. Bands can drop their demos off at the front desk of the Dominion Hotel, attention Jeffrey.

God's Little Monkeys play their last Canadian Tour date at the Railway Club on the 25 (see article, this issue). On July 26 and 27 Vancouver's jumpin' jivemasters, The Jazzmanian Devils play the groove at Harpo's, and for fans of the industrial phenomenon, the Commodore (Van.) bills the British group, Meat Beat Manifesto. Consolidated opens.

Straight into August the Reivers and posters Uncle Green play at Harpo's on the first. The Reivers, formerly Zeitgeist, were one of the early proponents of the Athens, Georgia rock n' roll scene. They combine breathy male/female vocals with "shimmering" spooky guitar a la R.E.M.

Jho Nek Bhone open for Vancouver's rockabilly tycoons, Nervous Fellows at 94th Street on the 2 and 3.

Calling all punk rockers (or not) Chemical People and the Illinois based Didjits trip through Harpo's doors on the 5. Next up are The Legendary Pink Dots featuring Edward Kaspel, one of the founders of the electronic music scene. They bring their industrial droning to dance-pop tones to Harpo's on the 7. "Dress in black and look cool". The Railway Club has a terrific August line-up including San Francisco popsters The Bluchunks on the 9 and 10, UK's Billy Childish with The Headcoats on the 12 and 13, and Toronto's acoustic hip-hoppers Bare Naked Ladies from the 20 through to the 24.

Jumping back to August 19, Big Drill Car drive into Harpo's at full speed and full volume. Setting a more mellow mood is Scotland's Pastels. One of the first bands on the revolutionary Creation label (Jazz Butcher, Jesus & the Mary Chain), the Pastels have been banging out extremely noisy pop for about six years. They have two domestic albums on Mercury/Bigtime and a brand new LP on K. Door cover will be cheap so there is no excuse to miss this show at Harpo's on the 26 and 27 when Olympia's Some Velvet Sidewalk open.

Rounding off the summer with an incredible live dance show, Kanda Bongo Man brings his guitar driven soukous from Zaire to Harpo's on the 31. Phew!

And as they say in toon town, "That's all folks!"

elspeth haughton



GOD'S LITTLE MONKEYS

Is York a rockin' place?

Dave: Is York a rockin' place? Ha, ha! Yes, it's a very good place. Very interesting.

Jo: Doesn't compare to Manchester. Having said that, I think people from Manchester don't think Manchester rocks either.

Dave: You can busk free and legally in York.

Jon: There are about three places in Britain you can actually busk free.

Dave: York being one of them. A lot of bands developed because of that. They started off as busking bands. We were on the periphery before we were full fledged electric.

York, England has had a tradition of

Delivery in 1987, but their next album was not to be as Malcolm's Interview but as God's Little Monkeys. They took the opportunity to change their name in order to retreat from the folk label when they joined the competitive recording label Cooking Vinyl (Mekons). "It had to be done before we put anything else out...before we established ourselves further."

"With Malcolm's Interview we were pushed into the folk cul-de-sac, which is not a bad thing, but for us, it's the kiss of death."

"People think if you're a recording artist that you're going to pump out the same formula all the time. Any artist will get bored doing the same thing. If you want to keep doing something fresh and interesting you've got to move and progress."

They compiled names and chose their favourite. It was a natural progression to God's Little Monkeys. A 7" "Sound Out the Symbols" was produced and in 1989, their second LP, *New Maps of Hell*,

play any of them." What about the album that listed the fiddle? "No, we can't play that. We hired in...Jon played a bit of fiddle. He went scrappy-scrappy noise-noise!" And the accordion? "On *Breakfast in Bedlam*, Jo was lying on her back playing it as a keyboard and Dave (Wall) was pumpin' it...manual bellows."

In the past, their annotation of the British political system has illustrated their strong sense of national pride and disgust with the system. They've covered traditionals, such as "Which Side Are You On?", the new, such as Billy Bragg's "It Says Here". More and more they have worked on their own material, such as "Tory Heart".

Although subtle, their new approach to making political statements continues to be virulent through, for example, their masterful cover of "Ball of Confusion" or their own "Greed Creed" (both from their new LP, *Lip*. God's

Little Monkeys are a prime example of practicing what you preach.

"We never really preached, did we?"

"Thatcher is gone but the Tory party still remains. It's more insidious now.

John Major has tried to propagate a

ic. "I can understand from an audience's point of view that it might be discouraging. When I go to see the Rolling Stones, I don't want to hear the new stuff. I want "Satisfaction". All right.

Well, their newest album, and perhaps best to date, will be filed in our rock section. *Lip* is definitely pop, but a dichotomy does exist between the larger pop and the nuance of traditional roots. "There's also more technology on *Lip*."

"*Lip* comes out in the UK on the 12th of August then in North America (by Alias records) on September 15. We take things like "Gastown" and "Whistle,



Daughter, Whistle" from the last album and build on that only with much more pop orientation."

Their well-conceived mosaic of music continues to generate wry humor, clever word play and hip music. Whether you, as a fan or a newcomer to God's Little Monkeys, like traditional roots, folk or pop, *Lip* will grab you.

Jo was lying on her back playing (the accordion) as a keyboard and Dave was pumpin' it....manual bellows

musical talent exemplified by bands such as the Redskins and the Godfathers. Even Canada's Shuffle Demons are rumoured to have moved to York. So it was no surprise when Malcolm's Interview was cast at the 1988 Vancouver Folk Music Festival. They captured the imagination and sentiment of Canada with their ambitiously adept synthesis, unique blend of traditional roots rock and pop sensibility with a wee bit of jocular repartee.

Bassist Dave Wall joined guitarist and lead vocalist Jon Townsend, keyboard player and lead vocalist Josephine Swiss, and drummer/percussionist Dave Allan in 1986, thus cementing the present line-up. There have been a few casualties along the way ("The old keyboard player ended up in prison.")

They had already appeared on a compilation, produced a 7" and released an album, *Breakfast in Bedlam*, on Special

was released on Cooking Vinyl (distributed in Canada by Vancouver's Festival Records). "*New Maps of Hell* was experimental in ethnic dance rhythms more than folk rhythms," says Dave Wall. But Jon claims the opposite. "*New Maps of Hell* was derived from more of a folk tradition than *Breakfast in Bedlam*. Although the material was more traditional, it was also more punky. When visiting Canada as Malcolm's Interview we performed with D.O.A. Joey played with us."

Their past recordings have been filed in the CFUV folk section. "But we're not! We should be in the rock section. Go and change it!" It is a bit unfair of us at the radio station to file them away as folk. Take, for instance, the fact that (although they classify the Fender Stratocaster and Telecaster as traditional instruments) none of the band members can play an honest to god "traditional" instrument. "We can't

user friendly Toryism but it's the same in the end. Although we don't rant and rave about Thatcher anymore our music has progressed to deal with the new situation."

Their political statements may have been toned down but there is a more obvious change in their music. "People approach us and say, 'Oh, you're so different.' I think it is because we don't do a cappella any more. Not at all? There are bits and pieces in songs but nothing is pure a cappella. "We've done it to death. We've explored it. We're satisfied with what we've done, and that's that."

At their June shows here in Victoria and Vancouver, I spoke to some of the audience members who were complaining, "Why don't they do "Sea Never Dry"?" (They actually opened their Commodore performance with this a cappella.) The band is sympathet-

Songs like "Win Some But Lose More" (released as a UK 7") and "Hollywood or Humber" incite and arouse. The Monkeys' present elusive sound combo can be attributed to their unabashed combination of melodic and harmonic vocals, strong textured song writing, and honest but innovative music.

Their first North American tour spanned the full yard across Canada, thus qualifying them as hard-core tourists back home. "We'll play at a place a few hours out of York. People will look at us with astonishment when we pack our line up after the show to leave. You're not going to drive all the way back now?!" York is half way across the country for them. So you can imagine what touring Canada is!

Unfortunately, this tour began on shaky footing. After only three songs into their first night in Canada at Harpo's, a worn bass joint gave out. The crowd waited patiently while "an angel from above" scrambled for a replacement bass. The show was soon back on track. That is until Jo's voice started giving her trouble at the Railway Club. She was prescribed antibiotics at the general hospital, but many lozenges later, the band's sets at the Railway were still cut short. Never the less, their performances did stir and excite the audiences, and will undoubtedly continue to do so.

This is a big tour for them as they travel from Victoria to Halifax and back via New York at the Knitting Factory. They wrap things up in Vancouver at, of all hell holes, 86th Street. If you can't make it for this show, God's Little Monkeys will be returning in support of *Lip*'s North American release (yet to be confirmed).

elspeth haughton



11:00 p.m. ROCK: The Bill n' Ed (weiner) Show. Radio that makes beef sing. "The thigh bones connected to the hormone." Alternates with Jack in Black.

1:00 a.m. LATE NIGHT: Uncle Deiter's Amature Wireless Club - All the latest tips and techniques for getting the most out of your wireless FM receiver. Get your soldering irons, flux and a six o' John Bull out and let Uncle Deiter entertain and amaze.

3:00 a.m. GUMBO: Warren Sumpter in turns with...



6 a.m. ROCK: Jam out your morning with the MC Cong and the Asian Youth Sydicate Show featuring Chris Eng, Early Morning Ninja - the depest, flyest, ON, pimp hustler gangster player hardcore ninja living today. ON. Original Ninja.

8 a.m. FOLK: Pickin' n' Grinnin' (not your nose). Paul explores the art of musical storytelling with a tendency to kick the traditional barriers of "folk" and "rock" and give artists caught in this unplayed void a break. Sense of humour is essential.

10 a.m. CLASSICAL: Host Brian Woolcock.

Noon CFUV MAGAZINE: Tea for Two: Current affairs never sounded so good. Co-hosts Lise-Lotte and Ted bring you a pot pourri of interesting and informative guests, upcoming social events, current affairs, and an eclectic mix of music. Always live and never the same show twice.

1 p.m. AUDIO ART: RADIO MUSIC GALLERY. Music, sound sculptures, sound poetry...from Toronto.

2 p.m. NEW MUSIC: Live at the Knitting Factory. Brand new tapes have arrived featuring the best of new music from New York.

3 p.m. ROCK: High Flutin' White. Guys with you hosts Todd Graham and Mike Ryce. The show that is the next best thing to getting a welfare cheque. With collaboration of anything from hardcore to thrash.

5 p.m. JAZZ: Chasin' the Treame with Barry Whiting. An hour and an half of post-loop jazz from modal to the avant garde.

6:30 p.m. JAZZ: Jumpin' in Jazz with Noel Greenwood, a survey of the early era of jazz.

8:00 p.m. ENVIRONMENTAL: March on Down to Earth.

Hey listeners, do you know that CFUV has newscasts? Our team of writers and reporters are working hard to bring you a different slant on what is happening locally, nationally, and internationally. Get informed - listen to CFUV news at 8:00 am, 12:00 and 5:00 pm.

and insouciant personalities continue to grace the airwaves. Is there no limit to this man's modesty?

Noon CFUV MAGAZINE: The Eclectic Hour. Personal, political, environmental, psychic, and social activism with hosts John Baine and Leslie Corle. Rotates with Larry Bird.

1:00 p.m. SPORTS: On The Ball looks at the big world of sports from community to international sports events.

1:30 p.m. CFUV PRESENTS: Half an hour of music featuring artists currently appearing in local venues.

2 p.m. The Rollin' n' Tumblin' HOUR: Eric LeBlanc presents 30 minute profiles on AFRO-AMERICAN music and artists.

July 4 2:00 Charly Records: Sun Records on CD

2:30 Bobby "Blue" Bland: Duke Records on CD

July 11 2:00 Antonio's Records on CD

2:30 Yazoo Records on CD (p15) (Packin' Up) Series on CD

2:30 MCA Records: Chess Master Series on CD

July 25 2:00 Alligator Records: 20th Anniversary: First 10 years

2:30 Alligator Records: 20th Anniversary: First 10 years

August 1 2:00 Sun Records: Blues Before Sunrise (1950-1951)

2:30 Sun Records: Blues Before Sunrise (1951-1952)

August 8 2:00 Modern Blues Recordings: on CD

2:30 Duke Records: The Early Years

August 15 2:00 Howlin' Wolf on CD

2:30 Howlin' Wolf on CD

August 22 2:00 Various Artists: Aladdin Records (p1)

2:30 Various Artists: Imperial Records (p1)

August 29 2:00 Various Artists: Aladdin Records (p12)

2:30 Various Artists: Imperial Records (p12)

3 p.m. ROCK: Acrimony in the Afternoon with Lynne McChae. No sugar-coated pop songs ever!

5 p.m. JAZZ: Live at Five and The Last Set rotate with Jazzin' in B-Flat. Live at Five's Arnold Van Klaveren kicks off the first two hours of programming and Jim Filcek closes the last hour with The Last Set. Your hosts present the unknowns, the legends and the young lions.

Jazzin' in B-Flat: Every other week Art Simpson presents an interesting mix of blues, ballads and boji Art continues his series on PIANO BLUES and the extensive look at RAHSAAN ROLAND KIRK's complete MERCURY/EmArcy Recordings on CD.

July 4 Johnny Griffin, Rahsaan Roland Kirk, Piano Blues

July 18 John Coltrane, Rahsaan Roland Kirk, Piano Blues

August 1 Peele Wheatstraw, Rahsaan Roland Kirk, Piano Blues

August 15 Enrico Pieranunzi, Rahsaan Roland Kirk, Piano Blues

August 29 Kenny Drew, Rahsaan Roland Kirk, Piano Blues

July 5 artist Carol Rae.

1:30 p.m. LITERARY: Random Frequency. Poetry, prose, drama or whatever we decide to create.

2 p.m. NATIVE: PSO PAT TSO. A First Nation's mosaic of arts, culture and politics.

3 p.m. ROCK: Slag and the Family Stone take on new life in attempting to shake off Slag's alter ego and ghost Kelly Greenhell. Watchout!

5 p.m. JAZZ: Bill Wynne presents an hour and a half of everything from oldies to avant garde on Jazz Spectrum.

6:30 p.m. JAZZ: On the Edge with Ian Cochran.

8 p.m. LAND OF 1000 DANCES/ SIDESHOW FREAKS: Eric LeBlanc brings you all-afro/american roots music. Alternates with Rick Andrews' Sideshow Freaks. 90 minutes worth of full album sides stuck together with Lepage's Library paste and a quick prayer.

July 12 ERIC LEBLANC PRESENTS: Sun Records: The Rock n Roll Years

July 19 RICK ANDREWS PRESENTS: "Tribute, tribute" - They're all the rage these days, so who are we to buck a trend? Today's hippest recording artists cover smash hits and overlooked rhinestones by The Kinks, Neil Young and the Rutles plus Disney movie magic!

July 26 ERIC LEBLANC PRESENTS: Howlin' Wolf, Hank Williams, Harptones, Bill Monroe & the Bluegrass Boys

August 2 "Garden City Growths" - The latest in local cassette releases by the Show Business Giants, Showbitch (R.I.P.), 64 Funycars, and whatever else fits!

August 9 ERIC LEBLANC PRESENTS: Stanley Brothers, Spirit of Memphis Quartet, Tommy Duncan, Laura Lee

August 16 "Reggae Greats" - Some of the hardest and best form the Island compilation series: Black Uhuru, Lee "Scratch" Perry, Pablo Moses, Burning Spear.

August 23 ERIC LEBLANC PRESENTS: A.P. Carter & Carter Family, Bessie Smith, Jesse "Babyface" Thomas, Eddie Lang

August 30 "Harcore Classics" - Punk nostalgia is on its way, so get the jump on your friends with some of the best of the hardcore era, c.1981: D.O.A., Black Flag, The Germs, Subhumans.

Sept. 6 ERIC LEBLANC PRESENTS: The Trier Twins, Gene Vincent, Blind Willie Johnson, Rose Maddox

9:30 p.m. VARIETY: The Anything but Dead Air Show Doctor D. and Eva Destruction rotate 360 degrees like in the exorcist (minus Linda Blair - blah). The Doctor provides bi-weekly injections of local talent (anesthetic?) to stimulate your bodily functions. Eva Destruction spins the turntables into a frenzy and whips the microphone into sedation. Electricity abound!!

10:30 p.m. ROCK: Hell on Wheels with host Mary Mac. Car-toons for the smashed and aflake-d. Alternates with The Good, The Bad, and the Chronically Tone-Deaf: Starchild!!! Dit-dit-dit-dit-dit.... Yes! Idiotic quotes from Kiss Meets the Phantom and music from every rawk genre imaginable are

July 13 JEFF DAHL SPOTLIGHT: Tune in to hear the man himself discuss his in Vox Pop, The Angry Samoans, Powertrip, and his many solo projects. Two hours with a punk rock veteran. Hosted by Tyler Hodgins

August 3 DUMELA AFRICAL: Featured this week is the music of women in the tribal Afro-Arabic tradition.

August 31 DUMELA AFRICAL: Women in the music or contemporary Arabic Africa, featuring artists from Ethiopia, Algeria and Mali.

6 p.m. REGGAE: Alive and Dread: Reggae and African music, featuring a roster of rotating hosts.

July 6 Ital Stew will feature a show of roots reggae from the vaults of his collection.

July 13 Rankin' Rob is back with a preview of the new Linton Kwesi Johnson recording.

July 20 Jaznation features Summer Rhythms artists the Soul Vibrations and Mwakile Mbuli.

July 27 Mighty Cloud of Joy is at the controls for a mid-summer reggae roundup.

August 3 Ital Stew provides a brew of reggae and African releases.

August 10 Rankin' Rob features the latest by Thomas Mapuncho and the Blacks Unlimited. And some dancehall!

PROGRAMMING MONDAY TO SUNDAY

Mon Tue Wed Thr Fri Sat Sun

ROCK ROCK ROCK ROCK

FOLK FOLK FOLK FOLK FOLK

CLASSICAL

MAGAZINE MAGAZINE

NEW ALBUM REVIEW NEW MUSIC

ROCK ROCK ROCK ROCK

JAZZ JAZZ JAZZ JAZZ

CENTRAL AMERICA ENVIRONMENT GAY LESBIAN

WOMEN IN MUSIC 20TH CENTURY COMPOSITION AUDIO WRITING EXPERIMENTAL VARIETY

ROCK ROCK ROCK ROCK

LATE NIGHT

GUMBO GUMBO GUMBO

Interviews from Victoria's Latin American community and through Latin America.

1:30 p.m. JAZZ: Since I Fell For Jazz 3 p.m. WOMEN'S ISSUES: Women on Air features and eccentric mix of you-name-it-jazz with Gloria James.

4 p.m. NASHVILLE NORTH: Victoria's only country show brings you the best of the alternative country sound with rotating hosts.

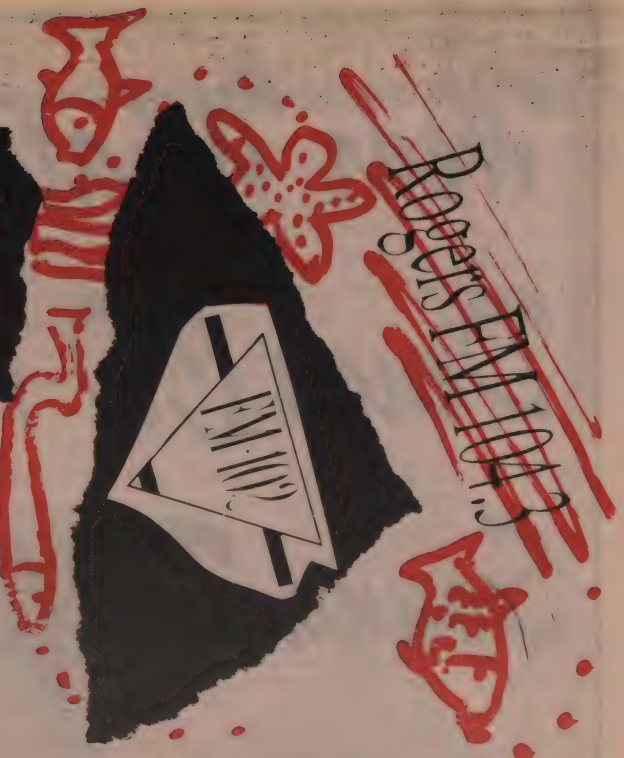
6 p.m. NATIVE: Native Voices. First Nations communications discuss issues of the week plus play traditional and modern music performed by Natives.

8 p.m. JAZZ: Peter Laurie's Jazz Concert. Put your dancing shoes on with the King of ballroom jazz.

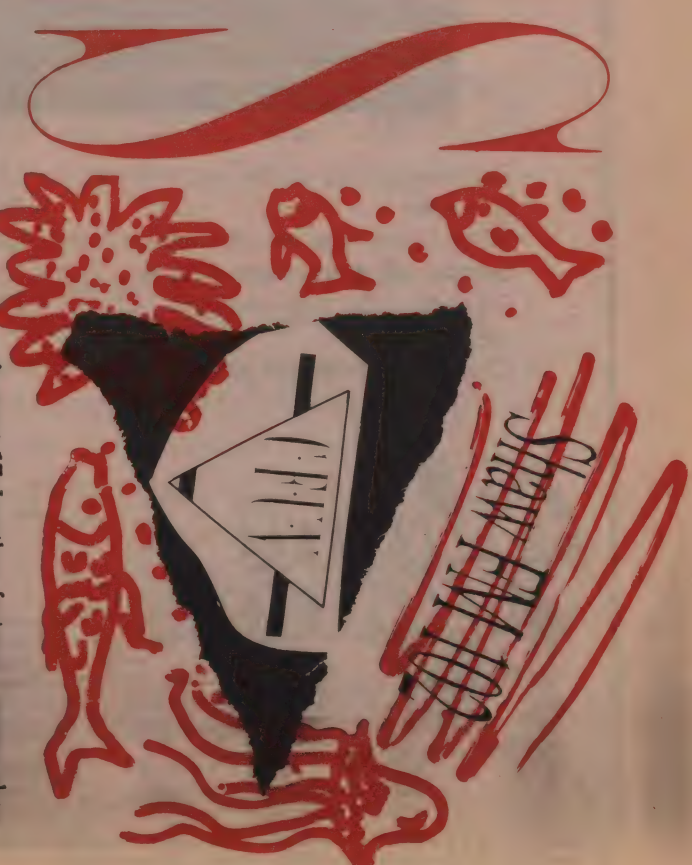
10 p.m. FRANCAIS: Les Defroges with host Emmanuel. Technique features songs and music, interviews and literary readings.

11 p.m. JAZZ/BLUES/GOSPEL: Round Midnight Your host Shawn Walker invites the eclectic and poetically inclined into the lands of jazz, blues, classical, baroque and occasionally the beyond.

12 a.m. LATE NIGHT: Fish Show: Doc Trout plays local underwater artists swims whales through your headphones, and dives into the darker pools of KLASSIK RAWK.



WEEK



6 a.m. ROCK: The Early Morning Unit Show. Space and Andy like to annoy people early in the morning with a huge emphasis on sound effects and the Chipmunks. Be sure to listen each week for a different set of gnarly songs.

8 a.m. FOLK with Cathy and Ken.

10 a.m. CLASSICAL: James Young with two hours of historically informed performances. Please note new day.

Noon CFUV MAGAZINE: Join your alternating hosts Linda St. Louis and Adrienne Cosson for a variety of interviews with interesting people.

June 3 The show will look at the increasing popularity of interdisciplinary studies at the University of Victoria. Guests will be Dr. Longman from the Center for Sustainable Development and Dr. Barnes from the Center of Earth and Ocean Science. With host Adrienne Cosson.

1 p.m. GAY/LESBIAN: This Way Out Gay and Lesbian magazine from San Francisco.

1:30 p.m. NEW ALBUM REVIEW: Thomas Baranayal plays the newest releases in radio.

3 p.m. ROCK: Mick and the Rock and Roll Gypsies. What is love in the seventeenth summer?

5 p.m. JAZZ: Explore the world of jazz with the occasional guest host on *Jazz Journeys*.

6:30 p.m. JAZZ: Milestones hosted by Terry Finch.

8:00 p.m. CENTRAL AMERICAN: Centro America Al Dia. News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

9:00 p.m. WOMEN IN MUSIC: BEATING TIME. Victoria's only show on women and their music. Marianne and Lauri alternate weekly. Expands to two hours this month.

11:00 p.m. ROCK: The Bill n' Ed (weiner) Show. Radio that makes beef sing. "The high bones" connected to the hormone. Alternates

8:30 p.m. GAY/LESBIAN Out on the Waves

9 p.m. 20TH CENTURY COMPOSITION: INFREQUENCY: Doug Sprenger features everything from Lauri Anderson and avant-garde opera to classical.

10:30 p.m. ROCK: The Wonderful World of Sound with your hosts Glen and Tyler. What would summer be without your heaping helping of weekly sound effects? We don't know either but listen in anyway.

12:30 a.m. LATE NIGHT: The Strange Case of Dr. Druggsy Douggy & Druggless Douglas - Doug Forster's altered-egos alternate and oscillate between trash, punk, metal, hardcore, psychedelia, REQUESTS, and other nightmares. Severe head trauma!

3:00 a.m. GUMBO: with Jeff Clark



6 a.m. ROCK: The Side Show. Fans of B.C. Ferries and those involved with annoying spineless jellyfish (you know who you are!) will not be disappointed by these crazy two hours of...? Damn it we don't know! We'll rock the universe, start an animal friendly circus, smash the state! (sound familiar?) Think for yourself! Wake up!

8 a.m. FOLK: Kelly Irving hosts *Brand Moo Day*. As that quintessential folkie John Cage said, "Sound is a field phenomena." Alternates with Tom McReynolds.

10 a.m. CLASSICAL: Sometimes they call him Martin Ashwood-Smith.

Noon CFUV MAGAZINE: Public affairs with The Members of Common Place. This Victoria youth organization present a series of interviews and presentations on issues of interest to the youth of this city.

CFUV is doing a live broadcast from Moss Street Paint-in on July 20. Tune in for interviews with artists, spectators, etc.

1 p.m. JAZZ/ETHNIC/CLASSICAL: Your Musical Library. Martin Monahan strolls into the studio armed with an eclectic

August 21 • SPECIAL FEATURE: New Yazoo CD releases of early Country Blues

August 28 • SPECIAL FEATURE: New R&B/Modern Blues releases on CD (pt2)

September 4 Fats Domino, Meade Lux Lewis, Gene Chandler

9:30 p.m. AUDIO WRITING: ?Frame? Linguae rarely achieves simultaneous transvestitism. Audio writing, sound sculpture, pooeetree.

10:30 p.m. ROCK: Join your host, The Wizard and for *The Dance Floor*. Club Muzik, brothers and sisters. No holds barred. Alternates with *The Guys in Plaid Show*, a paradox of order and confusion featuring paisley-eyed-palamed-faced-mania in pure mud-on-the-river-bottom styles for you and your neighbour. You may be inclined to utter, "Hey, Jack. That beat's happening!"

12:30 a.m. LATE NIGHT: The Late Heavy Early Show. Al emphasizes new releases and requests (orbes accepted), plus the usual idle banter, snide remarks and dumb-yet-true stories.

3:00 a.m. GUMBO: with Jason



6 a.m. ROCK: The Metal for Breakfast Show - Two bangers rock the bells very early so tune in like '90.

8 a.m. FOLK: Folkin' Around with Keith Malcolm, now features a special segment for the kids from 8:30 to 8:45 called "Malcolm To My Neighbourhood". Live performances from local artists will be featured in the next few months.

10 a.m. CLASSICAL: It Doesn't Have to be Digital with host Deryk Barker. While Deryk grids his joints for another cycle (gauges welcome) a variety of unusual repertoire and historic performances continue to grace the airwaves. Is there no limit to this man's modesty?

Noon CFUV MAGAZINE: The Eclectic Hour. Personal, political, environmental, psychic, and social activism with hosts John Baine

8 p.m. ELECTRONIC: Ear meals. Electronic and experimental sound with Brian Lunger and Augustin Luviano Cordero.

July 4 starred and stripped electronic and experimental music.

July 11 Tape worms. Music from the CFUV collection.

July 18 A sweet surprise!

July 25 Music for computers, fax machines, keyboards, tv, sets, electronic musicians, and much more.

10:30 p.m. ROCK: Get with it Pat! How come your show has no name? And you too, Paul! Generic misfits!

12:30 a.m. LATE NIGHT: Why take a stand when you can have a seat. Relax, lay back, slap on the headphones and just sit there like your host, Guy Robichand. There's music to please (almost) everyone.

3:00 p.m. GUMBO: with marmarquis.



6 a.m. ROCK: Spot the Loony! Mike in Matt's wacky shenanigans (screw-ups?) wake you early in the morning. A veritable Flying Circus o' musical munchies featuring the Loony Tune of the week at 7am. Tune in and discover many interesting facts about colichans and other members of the smelt family.

8 a.m. FOLK: with Phil Hoover.

10 a.m. CLASSICAL: Stacey Chappell hosts *Noon CFUV MAGAZINE:* Public affairs. Brian Auchinachie (June 7 and 21) presents a varied program including music that suits the mood. Topics range from mountains to gift guides. So far... Brian Jull hosts June 15 and 29.

1 p.m. ARTS MAGAZINE: ArtFesto endeavors to give you total local coverage of the arts scene. Each week features a different eclectic interview.

July 5 artist Carol Rae.

1:30 p.m. LITERARY: Random Fre-quency. Poetry, prose, drama or whatever we decide to create.

2 p.m. NATIVE: PSO PAT TSO. A First

among what you'll hear when BETSY BITCH-MUFFIN teams up with her long lost brother Chachi Monsuka for two hours of aural mayhem that asks: Who is Sneed?

12:30 a.m. LATENIGHT: George Hodge's *Mixed Metaphor* alternates with Al Mumford.

3:00 a.m. GUMBO: George Hodge puts the phone lines on hold and DJs for a marathon time of five and a half hours.



6 a.m. BLUES: Todd and Darryl turn things up for a month. Thomas returns in August with the travelin' blues.

8 a.m. FOLK/ROCK: Off the Wall. The Folk Show takes the weekend off, slips out to the garage and plugs in the guitars. For the latest in Rock, Folk and all the music that blurs the line between the two it's Off The Wall.

10 a.m. KOREAN/FINNISH: Sukki, a Korean language program consisting of news, music, interviews, and listener's engagements is broadcast every other week.

Alternates with the Finnish show, hosted by Maisa.

11 a.m. FRANCAIS: Au Quartier Fran- cophone. French music and culture with a variety of hosts.

1 p.m. EAST INDIAN: A String Of Pearls: Asian & Indian programming with Narendra K. Varma.

2 p.m. PLAYLIST SALAD: New music in the bin mixed by rotating hosts.

4 p.m. ARTIST PROFILE: Labelled and Shelled brings you a variety of thematic specials.

July 8 DOME/A AFRICA: This week features tribal music by women and children highlighted by the African Children's Choir from Uganda.

July 13 JEFF DAHL SPOTLIGHT: Tune in to hear the man himself discuss his in Vox Pop. The Angry Samsons, Powertrip, and his many solo projects. Two hours with a punk rock veteran. Hosted by Tyler Hodgins

August 17 Jonathon features a reggae show based on music in the CFUV reggae library.

August 24 Reggae and African music on compact disc with the Mighty Cloud of Joy.

August 31 Ital Stew provides an end of summer concoction for a reggae jamdown.

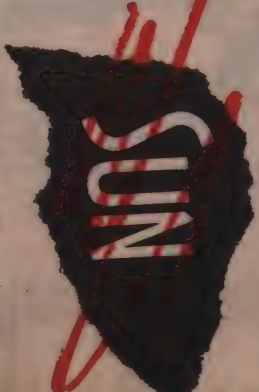
9 p.m. DANCE: Perpetual Motion with Martin and Jen.

10 p.m. RAP: Raptraxx, the hottest Rap show on the Island! The "Fulcrum of Funk" is droppin' BASS for your FACE.

11 p.m. ROCK: The Frontside Grid with easily A.L.C., sub heavy mind thrash and requests.

1 a.m. LATENIGHT: Garage Grooves. Brawny, beefy and bnoxious 60's garage punk. Comb down your bowlcut and prepare to float! The Amazing Lawrence and Internal Organ Spleen host

3:00 a.m. GUMBO: hosted by Mr. Warren and Mark Tweed.



6 a.m. ROCK: Your Generic Morning. Arrrrgh! Wake up and got to church with an onslaught of music form Chris and Jon. Everything form rockability to hardcore to requests.

8 a.m. ROCK: I think I had a bad hot dog last night.

9:30 a.m. POLISH: Eusula Zelinski presents a half hour of news and music from Poland.

10:00 a.m. CHINESE: City Rhythm. Chinese language program.

11 a.m. ITALIAN: Italian Broadcasting System. Music and news with Don Sforza and Giovanna Greco.

12:30 p.m. POSTALES MUSICALES DE LATINO- AMERICA: with hosts Miguel Alvaranga and Estevan Baillys. A bi-lingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

1:30 p.m. JAZZ: Since I Fell For Jazz

3 p.m. WOMEN'S ISSUES: Women on Air features and eccentric mix of you-name-it-jazz with Gloria Jaynes.

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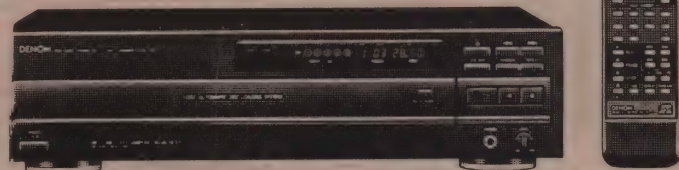
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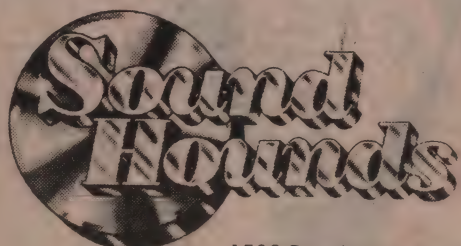


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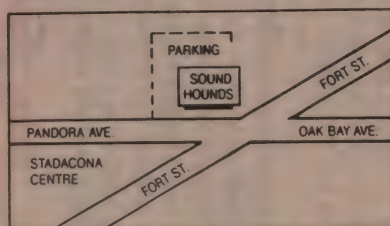
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- Program play
- Continuous playback
- 3-mode random playback
- Infrared remote control



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ARTIST PROFILES: LABELLED AND SHELVED gives in depth insight to local and international musicians. It just might be your favourite artist featured this week so tune in. SAT. 4:00-6:00 p.m.

ARTS: ARTFESTO is a four part look at the arts both globally and locally. FRI.1:00 - 1:30 p.m.

AUDIO WRITING: ?FRAME? Maybe radio people fantasize about being invisible. So they are, finally. Then what? Where do they disappear to? Dead air or the cave of the imagination? Outer space or inside the listener's mind? WED. 9:30-10:30

AUDIO ART: RADIO MUSIC GALLERY. Recorded in a live concert context at The Music Gallery in Toronto. You'll hear everything from jazz to free improvisation to radio plays. TUES. 1:00-2:00 p.m.

BLUES AND GOSPEL: ROLLIN' NTUMBLIN: Eric Leblanc present two back-to-back 30 minute profiles on major BLUES artists. THURS. 2:00-3:00 p.m.

CENTRAL AMERICAN: CENTRO AMERICA AL DIA. A bilingual show filled with local and international features on the news, politics and culture of Central America. MON. 8:00-9:00 p.m.

CHINESE: CITY RHYTHM. Victoria's unique Chinese language music program, keeping you up-to-date on news, music and entertainment. SUN. 10:00- 11:00 a.m.

CLASSICAL/ETHNIC/JAZZ: YOUR MUSICAL LIBRARY. Explore the depths of the McPherson Library's music and audio department. All the music on the show is available for public loan from the Music and Audio department. WED. 1:00-3:00 p.m.

COUNTRY: NASHVILLE NORTH. An alternative "get down" Country and Western show. SUN. 4:00- 6:00 p.m.

DANCE: PERPETUAL MOTION. High energy rhythms don't necessarily mean the latest club, dance hit. SAT. 9-10 p.m.

EAST INDIAN: A STRING OF PEARLS. A Hindustani program called "Motion ki lari"(a string of pearls). Classical and semi-classical music, ghazals, geets, Punjabi folk music all aimed at the East Indian community for people of all ages. Hosted by Narendra Varma. SAT. 1:00-2:00 p.m.

ELECTRONIC: EARMELLS. Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Augustin Luviano- Cordero. THU. 8:00-10:30 p.m.

ENVIRONMENTAL: DOWN TO EARTH rotating hosts explore environmental issues. TUE. 8:00-8:30 p.m.

FRENCH: AU QUARTIER FRANCO-PHONE A selection of the best French music from Quebec and France with Nicole Caestagne. SAT. 11:00 - 1:00 p.m.

FRENCH: LES DEFROGGES interviews, songs, and readings. SUN 10:00 - 11:00 p.m.

FRIDAY NIGHT MUSIC SPECIALS: Eric Leblanc hosts *Land of 1000 Dances*, an evening of african/american roots. Alternates with Rick's *Sideshow Freaks*, 90 minutes of artist profiles and albums. FRI. 8:00-9:30 p.m.

GAY/LESBIAN: OUT ON THE WAVES Victoria's own lesbian and gay radio program bringing you the news, views, music and culture of our community - with humour. TUE. 8:30-9:00 p.m.

GAY/LESBIAN: THIS WAY OUT. This news magazine from San Francisco focuses on lesbian and gay issues. MON. 1:00-1:30 p.m.

GERMAN: DEUTSCHSTUNDE Every other week Christian Koehl presents reports, interviews, news and music. SAT. 10:00-11:00 a.m.

ITALIAN: ITALIAN BROADCASTING SYSTEM: Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. SUN. 11:00 a.m.-12:30 p.m.

JAZZ: PETER LOVRIC'S SUNDAY NIGHT JAZZ CONCERT. Jazz aficionado Peter Lovric presents two hours of classic jazz. SUN 8:00-10:00 p.m.

JAZZ: NIGHT MUSE. Ancient harmonies waft through the halls of an abbey; throaty growls rumble the depths of a smoky nightclub. An eclectic blend of music to beckon you into the night. Your host Shaun Walker. SUN 11:00-MIDNITE.

KOREAN: SUDU. Another channel of communication between members of the Korean community and people who are interested in Korean culture in Greater Victoria. News, music, interviews and listener's engagements are presented every other week. SAT. 10:00-11:00 a.m.

LATIN-AMERICAN: POSTALES MUSICALES DE LATINO AMERICA. Hosts Miguel Alvarenga and Estevan Baileys present interviews, cultural news and music from Latin-America on this bi-lingual program. SUN. 12:30-1:30 p.m.

LITERARY: RANDOM FREQUENCY. Poetry, prose, and drama, brought to you with love by UVic creative writing students FRI. 1:30-2:00 p.m.

NATIVE: PSO P'AT TSO. A First Nation perspective on news, culture and politics. FRI. 2:00-3:00 p.m. **NEW ALBUM REVIEW:** An all-encompassing look at the latest vinyl and CD stuff to come oozing through the CFUV mail slot. MON. 1:30-3:00 p.m.

NATIVE: NATIVE VOICES. A two hour program dealing with issues, cultural, political and spiritual in nature that affect and represent the People of the First Nations; with traditional and contemporary music, and news events. SUN 6:00-8:00 p.m.

NEW YORK MUSIC: The World's finest new music can be heard from *Live at the Knitting Factory*, a happenin' new music club in New York. Tues. at 2:00 p.m.

PLAYLIST: PLAYLIST SALAD: A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. SAT. 2:00-4:00 p.m.

POLISH: Ersula Zelinski presents a half hour of news and music from Poland. SUN. 9:30-10:00 a.m.

RAP: RAPTRAXX: A show focusing on rap and the artists behind them. Join "the Fulcrum of Funk" for the best in hip-hop tunes. SAT 10:00-11:00 p.m.

REGGAE: ALIVE AND DREAD. Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga-from Soweto to Kingston every SAT. 6:00-9:00 p.m.

RHYTHM & BLUES: LET THE GOOD TIMES ROLL. "The world's greatest D.J." (Monday, Times Colonist). Eric LeBlanc, surveys Black Rhythm & Blues n' Gospel. WED. 8:00-9:30 p.m.

SPORTS: ON THE BALL A look at amateur and professional sports. THUR. 1:00-1:30 p.m.

20TH CENTURY COMPOSERS: INFREQUENCY. An eclectic survey of personalities and styles in 20th century composition. TUES. 9:00-10:30 p.m.

WOMEN IN MUSIC: BEATING TIME Surprise, surprise. There are women in the music industry too. Explore MON. 9:00-11:00 p.m.

WOMEN'S ISSUES: WOMEN ON AIR public affairs concerning women. SUN. 3:00-4:00 p.m.



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TANKHOG TANKHOG TANKHOG TANKHOG TANKHOG TANKHOG TANKHOG TA

After releasing *House Of Beauty* and touring North America with Skinny Puppy, Vancouver's latest contribution to the world of radio unfriendly rawk may yet achieve their aspirations of "attacking the world." Tankhog was formed nearly three years ago out of the components of a variety of now defunct lower mainland bands: Stephen Hamm and Terry Russell (bass and drums) were members of the near-legendary Slow; Dave Mawhinney (guitar) played with Terry and Hamm in a BTO tribute band (yes, it's true) called Four Wheel Drive and Shane Parker-Davis (more guitar) was in Ogre. Singer Bruce Kane was former bellow for a band called the TV Repairmen.

Fortunately for me, I didn't have to rummage through a heap of articles and press clippings to collect the information and opinions you are about to be the beneficiary of: Tankhog was quite happy to invite me up to the luxurious loft at Harpo's for a discussion/interview. The following snippets are bits'n'bites of wisdom and Tankhog trivia from some very swell guys.

The Name We started playing together about six months before playing here (Victoria spring, 1989). We had this big red school bus, we filled it full of people and a couple of tanks of nitrous oxide and everyone on the bus was huffing nitrous oxide and aaaa...It was completely out of hand. Actually it was here, that was the night, and it was like "What are we going to call ourselves? Tankhog!"...We tried to keep it a secret.

On Touring We like to play first that way we get to hang out with the people afterwards and we can get drunk, otherwise it's like "great show, see ya." Toronto was our first show with "the Puppy"...Big crowd,

really loud. It was the second song and Shane's amp broke down. Afterwards I realized that it really didn't matter: I probably could have kept playing and nobody would have noticed 'cause the sound was just like (makes a noise something akin to ferocious static.) That tour we were playing huge venues and people really hated us and every once and awhile people really liked us...We



played to thousands of people and made dozens of fans. It was fun, we had a blast!

Favorite Gig Houston, Texas. Yeah, Houston was a blast...awesome place. All the roadies and stage hands and the people that worked at the clubs they all liked us way better than Skinny Puppy. One guy kept on snaggin' us browns from the bar, and the second night he came in with a 40 pounder of Johnny Walker Red Label. One thing is nice about the States, I mean, I know the beer basically sucks in the States but in Canada you get 24 beer but you have to bring in a hundred people to pay for it. Down

there, it's like "What? You need eight cases of beer, no problem."

Unfavorite Gig New York was really bad; we played the Ritz and I don't think anybody liked us. When you're in New York you can see any show you want so they wanted to see Skinny Puppy, they didn't want to see us...Charlotte-town was bad...I (Bruce) fell off the stage, that was a bad one; that sucked. It was fun when we were

can hold down jobs and that's OK, unlike us 'cause we can't do fuck all. We sorta figure that if someone is capable of holding down a job, they might be able to manage us well. We can't manage anything. When we never had a manager we used to just take care of different tasks ourselves...Yeah, one guy would not poster, one guy would not phone...

On Song Writing All we need is a couple of days of hanging around each other, then it gets ugly. That's when we write really good songs—when we all get pissed off at each other...We don't hate each other at the moment...It's kind of weird. We've written five songs in the last year. We've decided, instead of fifteen riffs in one song, one riff per song...Bruce writes the lyrics and then we all arrange it, sort of. (Shane) brings in the harsh riffs. So between riffs Bruce has to find somewhere to sing. That's how we write songs.

On the CD (Not the record) It wasn't us! The guy who put the CD out owns a record store so he knows what sells. The biggest beef we have is that it is not out on vinyl (on this, every member of the band agrees). We'd like to get this one (*House of Beauty*) re-released on vinyl at some point. CD's have no soul.

On Keith Partridge That was our big college radio station coup, that song ("Woke Up in Love this Morning"). It's like "Oh, that's so formula, these guys obviously threw this on there to attract college radio." We had never heard it before, that's why it sounds the way it does; none of us ever heard it before. (Terry) joined the band on the auspice (sic) that we play that song.

con't on pg 19



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JULY	9	SLAP OF REALITY	-THREE LEFTS MAKE A RIGHT	CD/LP
		INDUSTRIAL ARTZ	-POWER TRIP	12"
JULY	9	SPIT	-PERSECUTION OF GENIUS/ROAD PIZZA	CD
JULY	16	411	-SELL OUT	CD/CS/LP
AUGUST	5	3-D PICNIC	-SUNSHINE & COCKROACHES	CD
AUGUST	12	DRIVE LIKE JEHU	-TITLE TBA	CD/CS/LP
		COMPILATION	-HEADHUNTER RECORDS (San Diego Comp.)	CD/LP

Various Vital Music Sampler 7" Vital Music

This 8-track single from Vital Music in New York City, varies wildly, from simply brilliant to plainly inane to bloody awful.

The brilliant moments include "Macho Shithead" by Rats of Unusual Size - all energy, attitude and hilarious lyrics. This track is on par, if not better than their recent "Can't Call You" single, the only disappointment being its brevity (maybe two minutes) while other parts of the release are so vacuous.

The Seltzers' "Must Be Santa", also prevents this sampler from being a waste of vinyl. Consisting of members of the Rats, Youth Gone Mad, STP, and Reverb Motherfuckers, "Santa" sounds a lot like the Rats, both vocally and instrumentally.

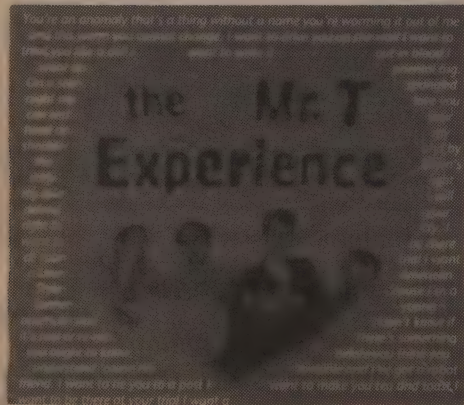
Further down the scale, Pigpen's "Where's My Shit?" and Sea Monkeys' "Back From the Dead" are not destined to be classics, but are still worthy.

But it goes downhill from there. The Workdogs' "Get to the Point" is a dismal disappointment after their amazingly cool "Haunted House of Love" single, and sound amazingly uninspired.

Also on the 'why bother?' list are Youth Gone Mad's instrumental track, "Dead Meat" (your dog could play this) and Reverb Motherfuckers' "Things are Fucked Up" (this isn't even a song - it's merely live stage patter and background noise).

Worst of all, Fly Ashtray's "Hello Pretty Bird" just plain sucks. Random noise, speaking and screaming. 'Nuff said.

Doug Forster



Mr. T Experience "Love American Style" 7" Lookout Records

Yeah! Another M.T.X. single in less than three months! Hot on the heels of the playlisted "Sex Offender" 7" Berkeley's finest brings you another heapin' helpful of covers and originals.

Side one consists of the title track, a great new song with a familiar title and a fine example of Dr. Frank's stream-of-consciousness writing ability.

Side two is made up of a couple of 20 year old TV covers (hmm, M.T.X. and TV - who would have ever guessed?) "Somebody Loves You" definitely blows away the Partridge family version and "Spiderman Theme" proves Mr. T Experience can take just about anyone's song and make it their own.

Luckily both the B-sides will not be included in their forth-coming lp out in a couple of months (yeah again!), so head down to your favorite record store and pick this up - you won't regret it.

Glen Mullaly

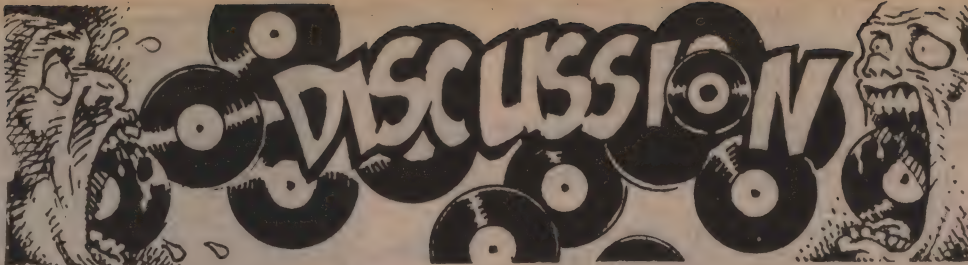
Four Victoria Bands Blobs Vol.1 Way Out Records

What is there to say about a release that has everyone and their dog raving, that has four great bands, that has the coolest between-song samplers you'll ever hear and a really neat cover to boot? I dunno, I guess a checklist of the bands would be in order.

Hanson Brothers. Hmm. A family of one hundred percenters? A couple of hockey red-necks/goofs whose true desire was to play hardcore? Well they started out playing acoustic guitar backing-up local poet Rebecca Kraatz a couple of years ago, and since then, like Avalon, their identities have slipped into the mists. They do a real swell speedful version of T.Holliston's "My Girlfriend's A Robot".

The Show Business Giants. They're wunnerful, just wunnerful. "Always the Last One to Know" is also on their most recent cassette, *I Thought it Was a Fig* which was reviewed in last month's *Offbeat* - read that for more details.

Shovlhed, who are now fully embodied in the giant amoeba that's



threatening to eat up everyone in Victoria (Show Business Giants) do "Bug Party" and "Sex Dream" on side two. It's fast, it's furious, it's a little funky - isn't that what people usually say about Shovlhed? I wouldn't want to overstep descriptive boundaries. Basically these two offerings from this now-defunct band (awwwww!) don't disappoint, they're great! And if the forth-coming CD/cassette sound anything like this, people will be eatin' it up - really, plastic is very good for you.

Last but not least is a refreshing switch from the loud fast sounds of the big three - the Vinaigrettes. They've been around for a year now and with this release (their first) they prove they're not just another house dressing. (!?) "Vinaigrettes Theme Song/Beatles Rip Off" is a fine example of their original lyrics and how their four very different-sounding voices fit together so agreeably.

And I guess that's really quite a lot to say.

Merci Beaucoup Mr. Andrews
Reena Bugliosi



Young Fresh Fellows Electric Bird Digest Frontier

Not since *The Men Who Loved Music* (the third lp by this band) came out have I loved every song on a Fellows album instantly.

For this new release, the Fellows (featuring Scott McCaughey on vocals/guitar, Kurt Bloch on guitar, Tad Hutchison on drums and Jim Sangster on bass) left Egg studios, ever-present producer Conrad Uno, their home of Seattle and hauled off to Madison, Wisconsin for the guidance of Butch Vig (Killdozer, Tad, Die Kruezen). Given Mr. Vig's past projects, it's refreshing to discover not all producers have succumbed to a generic method of production. The result of this unlikely combination is the Fellows' most focused work yet.

"The Telephone Tree" sucks you in, right from the first note, with its tight, fast rhythm. "Sittin' On A Pitchfork" sticks in your brain like warm gum on a sidewalk and that's a good thing! It's a masochist's anthem if I ever heard one. Other stand-outs include "Hillbilly Drummer Girl", the recognizably penned Hutchinson/Silva song, "Fear Bitterness and Hatred", Kurt Bloch's driving, "Hard to Mention" as well as the dreamy, floating "Whirlpool". All the songs on this release are great and should appeal to thrashers and swayer-types alike.

McCaughey's writing and singing continue to grow with every album as he moves away from his earlier influences and finds his own niche. Bloch shines brightly showing everyone (in case we hadn't realized) what a beautifully expressive guitarist/master/god musician he is.

Fellowphiles will be interested in the limited edition lp with a three-song 7" enclosed, containing a classic Tad Hutchison ditty, "The Teen Thing" which goes on forever!

I'm confident this release will quell anyone who dismisses the Fellows as a 'novelty' band, fulfill long-time followers and seduce unfamiliar listeners.

Now, if only Scott would write a song with Paul Westerberg...

A.Nancy

Big Chief Drive It Off Get Hip Records

From the packaging, Big Chief's *Drive It Off* album looks low budget, and the record inside conceals no surprises. It's basic garage rock: repetitive riffs, average vocals, marginally acceptable production - nothing too original.

Which is not to say it's a bad record. What it lacks in inspiration it makes up for in energy - it's punchy, upbeat, and almost catchy. The playing is competent, especially the rhythmic pounding of the bass and drums, which really kick.

On the other hand, it's not going to steal any thunder from other bands of the alternative rock genre, because none of the songs really stick in your head after hearing them. The guitar playing is kind of amateurish, and both the guitar and vocals are poorly recorded, so their sound quality is muddled and lost under the rhythm section.

While many of the song titles ("Blowout Kit", "Brake Torque", "Get Down and Double Check" and "Chrome Helmet") sound to be automobile or racing inspired metaphors for something or other, the lyrics are missing action and Big Chief comes off sounding a little flat.

Still, they play guitar rock for the moment, in the vein sired by Zeppelin and Sabbath, and even if it won't have any lasting impact, you can enjoy *Drive It Off* while it's playing.

Doug Forster

Sparky & Rhonda Rucker Treasures and Tears Flying Fish

In a recent interview, Robert Cray said blues music will always be popular because, "It's sincere and it has great emotional intensity." With the prevalence of these qualities in *Treasures and Tears*, Sparky and Rhonda should be household names. Rife with restless energy, this album stalks, struts, howls and swings.

Most of the material in this album is not original, only two of the nine cuts being Rucker compositions, the rest are

works by such greats as Brownie McGhee, Sonny Terry, and Sam Chatman. The Ruckers' are at their best while working with others' material. The sense of urgency that inspires such classics as "Joshua Fit the Battle of Jericho" (about black soldiers in the U.S. civil war) and "Buffalo Soldier Suit" (the black men of the Calvary who rode with Custer) are fresh and powerful as the day they were written. One of the most unusual cuts on the album is a free-flowing, seven minute acoustic motif called "Titanic Epic". In it are echoes of Leadbelly's and Bessie Jones' "Titanic", in the background the humming of "Nearer My God to Thee".

Sparky's deep gravelly voice sounds very similar to Taj Mahal and John Hurt. The vitality of the album comes from its simplicity. Most tracks feature Sparky on acoustic guitar and lead vocals, and Rhonda on harmonica and harmonies. Rhonda's harmonic work is equal in intensity to Sparky's voice.

Each track on this album is different and challenging. It's almost impossible not to be drawn into the music. And ya Sparky, "we're shakin'."

Ken Newell

Ride Nowhere Sire/Creation

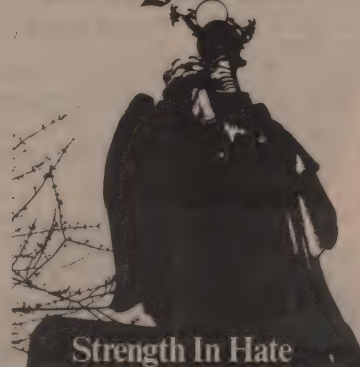
Not since I heard the Jesus and Mary Chain's legendary *Psychocandy* has this much all-over-everywhere-noise strategy worked so well. I am not for a second proposing Ride sounds remotely like the J and M but there are some clues: guitars that scream, whirl and wail so bitter-sweetly, use of feedback in all the right places and hollow, down mixed vocals. There is one huge difference, however. What *Psychocandy* lacked in precision it made up in dark, raw heart, atmosphere, adoring self pity, and plain old enthusiasm. Ride gives you all of that on *Nowhere* with the added bonus of intense musicianship.

Like the record's cover photo, the music is an endless series of waves rising, falling, surging, crashing, rolling on and on. Sharp and soft, rough and smooth, side by side, again and again. *Nowhere* is an incredible record to "listen" to, a tribute to the wonderful recording quality: not a brick is lost in this wall of sound.

The vocal accompaniment to this sculptured sound rides atop the waves in absolutely spellbinding harmony. "Crud," you say? "Not another soft, soothing, shimmering, silver-sounding pop band!" But the vocals are so much of what they are and fit so succinctly to the music, you can't help but love them. "Paralyzed" and "Taste" are reviting.

Shawn Walsh

Stigmata



Stigmata Strength In Hate 7" CFY Records

Fucking great! A superlative hybrid of hardcore and thrash, Stigmata's three song single is a relentless assault on the aural nerves.

This is a top-notch record. Side A ("Thawing") launches into your face and doesn't stop until it's come out the other side. The onslaught is led by vocalist Bob Riley, fueled by the powerful guitar rhythms of Mike Maney and Jay Bourdeau, and pinned down by the rhythm section of Dan Walsh (bass) and Pat O'Reilly (drums). The playing is fast, precise and pummeling, and the guitar solos sear and sting.

Side B ("Fed Up" and "Trench Mouth") continues with much the same effect. Thundering rhythms blast through your head like a freight train in a tunnel. The razor-sharp precision playing typified by thrash bands like Anthrax and Slayer forces your jaw to drop, while Riley's shouted hardcore vocals jump straight down your throat, boots first.

Strongly recommended.

Doug Forster

I didn't know what to expect when Drone hit the stage, but after one song I was quite impressed. Their hard edged buzz saw instrumentation and screeching vocals reminded me of early S.N.F.U. gigs in Edmonton.

Before they were done, however, Drone did something I've longed to do for ages. The members of the band set fire to and then destroyed a television. I heard later they were hassled about this by the club's management. Whoever it was that complained obviously

Once Jesus Lizard finished playing for the night, including an encore, I felt they could have played even longer, to no ones objection. I guess I'll just have to settle for their music on vinyl in the time between their next visit to Victoria. I suggest you do the same.

Lump



Photo by Shawn Jordon

He quickly proceeds to the "I am a Rock Star! Watch me rub my crotch up and down the mike stand and shake it in your face!" stage. After a bit

The only thing interesting about this show was watching this one guy standing in front of the stage try to maintain his cool as the singer did the rock star thing right over his face, I thought he might cry - most humorous.

Rebecca Games

San Fran's Phantom Surfers

men, Mummies
om Surfers
's Cabaret
7

Up next, and wrapped from head to toe, were the Mummies from San Mateo (15 minutes out of San Francisco). They were by far the most psychotic act of all. The Mummies (two members of which are also in Phantom Surfers) delighted the audience with their brand of sloppy 60's garage trash and onstage mayhem. As inflated condoms bounced above the crowd, the

**LIVE
'N'
LOUD**

One interesting thing I noticed was there were a lot of older couples who came to the show. Perhaps they were fans of the original garage scene in the 60's. Overall it was a fine evening of entertainment for a measly five bux.

Amazing Larry



Local
favourites,
Bum
open for
Tankhog.
Look for
their 7"
out soon

All in all (hee, hee, hee) a better deal than the eight minute set the Dwarves did at 94th St the same night.

SM Glutz



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PICKETTS

NUM CAN	ARTIST	TITLE	LABEL	WEEKS ON
1	Facepuller	Pull This 7"	Temple North Records	10
2	Throwing Muses	The Real Ramona	Sire/Warner	10
3	Fishbone	Sunless Saturday 7"CD	Columbia	10
4	Mr. T Experience	Sex Offender 7"	Vital Music	10
5	Rats Of Unusual Size	Can't Call You 7"	Vital Music	10
6	Prisonshake	Spoof 7"	Estrus	10
7	Stompin' Tom Connors	More Of The ...	Capitol	10
8	Spacemen 3	Recurring	Fire	10
9	Kitchens Of Distinction	Strange Free World	One Little Indian	10
10	Lemonheads	Favorite Spanish...	Atlantic	10
11	The Feelies	Time For A Witness	A&M	10
12	Rheostatics	Melville	Intrepid	10
13	Ride	Nowhere	Creation/Sire	10
14	Mecca Normal	I Can Hear Me Fine 7"	Smarten Up	10
15	R.E.M.	Out Of Time	WEA	10
16	Primus	Seas Of Cheese	Interscope	6
17	Firehose	Flyin' The Flannel	Columbia	8
18	Show Business Giants	I Thought It Was A Fig	Incentive	5
19	Drone	Voice Of Reason 7"	Vinyl Communications	8
20	Various	Blobs-Vol.1 7"	Way Out!	4
21	Down By Law	Down By Law	Epitaph	5
22	Alice Donut	Get A Life 7"	Vital Music Records	6
23	Pegboy	Walk On By 7"	Touch And Go	5
24	Cycle Sluts From Hell	Cycle Sluts From Hell	SONY	5
25	Gang Of Four	Mall	Polygram	5
26	Crash Test Dummies	The Ghosts...	BMG	10
27	13 Engines	A Blur To Me Now	EMI	5
28	Ed Gein's Car	Naked Man	Vital Music	5
29	Too Much Joy	Cereal Killers	Giant	5
30	Didjits	Full Nelson Reilly	Touch And Go	7
31	Young Fresh Fellows	Electric Bird Digest	Frontier	4
32	Pere Ubu	Worlds In Collision	Polygram	4
33	Cadillac Tramps	Cadillac Tramps	Dr. Dream Records	4
34	Volcano Svns	Career In Rock	Touch & Go	4
35	Crust	Feelings/When I Say Yes 7"	Trance/Touch & Go	4
36	Flour	Machinery Hill	Touch & Go	4
37	Material Issue	Blockbuster EP	Polygram	3
38	Shlonk	Eee-Yow	Community	3
39	Jawbox	Grippe	Dischord	3
40	Iron Prostate	Loud, Fast, And Aging...	Skreamin' Skull/Skyclad	3
41	Stumpy Joe	Love Plumbin' 7"	Popluma	3
42	Dr. Shiny Forehead	Deep Fried Scream	Fowl Records	3
43	Shutdown	Shutdown 7"	Chikara	3
44	Defunkt	Live At The Knitting Factory	Knitting Factory Works	3
45	Stranger Than Fiction	The Sound Of Roses Burning	Intrepid	3
46	Bourbon Tabernacle Choir	Put Your Head On	Applaud The Potato	8
47	One Free Fall	Quoc-Te	Capitol	2
48	Mecca Normal	Water Cuts My Hands	Matador	2
49	Spirit of the West	Go Figure	WEA	1
50	Snakes	Happy	Dischord	3

* Denotes Canadian Content

Hailing from Seattle, the Picketts (Christie McWillis, Leroy "Blackie" Sleep, Steve Marcus and John Olafs) are easily one of the most unaffected bands this writer has ever had the pleasure of chatting with.

Founding members, McWillis and Sleep, met "years ago" in high school and formed their first band "just before Gram Parsons died." They describe their sound then as being remarkably similar to their present one, which is hmmm...How shall I say it...Driving Country? Straight-ahead rock-a-billy? Foot-stompin' folk? Oh, you get the picture: toe-tappin' tunes about booze, cars and love gone wrong. Drummer Leroy Sleep figures their sound is "not easy listening but easy to listen to," and that makes for wide-spread popularity and "diverse audiences."

They describe themselves as "not a real aggressive band" in terms of marketing and promotion. For instance, they have put out only one seven inch in about seven years. (That's an inch a year, folks!)

Their visit to Harpo's is a rare one as they usually play "just mostly around Seattle and sometimes Vancouver."

Yes, Christie McWillis is married to Scott McCaughey of Young Fresh Fellows fame but dislikes being referred to as "Scott from-the-Fellows' wife"...I hate that...I was doing music long before he was, and it just makes me embarrassed...I don't dig that Scott's wife stuff."

Their influences include "all the old guys" like ex-Flying Burrito Brother Gram Parsons, Merle Haggard, Wanda Jackson, George Jones and Buck Owens. And they do a fab version of the Clash's "Should I Stay or Should I Go."

So we got to talking about music and dollar coins. Then Christie said, "Actually, we're really boring people."

If the end of this here article seems kind of sketchy it is simply because it was at this time during the interview the mighty Fellows started up again downstairs and their powerful strains rather dampened any further opportunity for recorded conversation in the old upstairs band-room at Harpo's. Let's see. Have I forgotten anything? Oh yeah. The Picketts have opened for the likes of Los Lobos, Concrete Blonde, and the Paladins, and are quite content to be considered "Seattle's most popular opening band."

Nylorac Kram

Bastion Square

385-5333

HARPO'S

JULY

Mon	8	BONEDADDYS	California World Beat
Tues	9	ROXXLYDE	
Wed	10	CHRISTINE LAKELAND	Modern Chicago Blues
Thurs	11	64 FUNNYCARS	
Fri, Sat	12, 13	SKABOOM	All Night Dance Party
Sun	14	SEAMUS BLAKE / SONNY BLAUER TRIO	Jazz from Boston
Mon	15	PIGMENT VEHICLE / SECTION 46 / SHUTDOWN	
Tues	16	KOTOJA	8 piece Californian Reggae
Wed	17	PRISONER/ PROWLER	
Thurs	18	THOMAS TRIO & THE RED ALBINO	From Toronto
Fri, Sat	19, 20	THE JAZZMANIAN DEVILS	Vancouver's Jumpin' Jivemasters
Sun	21	LES MISERABLES BRASS BAND -	From New York
Mon	22	RICHARD THOMPSON (Folk Guitar Legend) / SHAWN COLVIN	(CFUV Presents)
Tues	23	FATALA	Stein Valley Benefit
Wed	24	CASH MACALL	Legendary Blues Guitarist
Thurs	25	AMOS GARRET / PAT TEMPLE & THE HIGH LONESOME	
Fri	26	ROCKTORIA	
Sat	27	THE SHAKERS	Victoria's Party Favourites Return!
Sun	28	BRIAN LILLOS / DAVE FLELLO QUINTET	Hot Jazz!
Mon, Tues	29, 30	MESSENJAH	Toronto's Reggae Rulers
Wed	31	TBA	

AUGUST Highlights

Thurs	1	REIVERS / UNCLE GREEN
Sat	3	KENNY NEAL
Mon	5	CHEMICAL PEOPLE / DIGITS
Tues	6	13 ENGINES
Wed	7	LEGENDARY PINK DOTS
Mon	12	CRASH TEST DUMMIES
Fri	16	WILD T & THE SPIRIT
Mon	19	BIG DRILL CAR
Mon, Tues	26,27	THE PASTELS From Scotland
Thurs	29	BUDDY GUY
Sat	31	KANDA BONGO MAN Guitar driven soukous from Zaire. Well known for his incredible live dance shows.



Your summer warning from Madame Hell

Aries March 21-April 19 You have been sticking your pointy little nose where it doesn't belong. Better start to mind your own damn business before someone minds it for you.

Taurus April 20-May 20 Friends are very generous this summer. Looks like a good time to cash in on this and quit your job. However, try not to wear out your welcome or you might find yourself out on the street.

Gemini May 21-June 21 There are many love days in store for you for the next couple of months, (ho ho fifi fifi). Too bad work has you so bagged out, when are you ever going to find the time? Looks like the only place you will find love before work is in the dictionary.

Cancer June 22-July 22 Time to stop crabbing and free yourself of all those unnecessary things that have been holding you down the past few months. Don't feel regret just remember that everything must end so it can all begin again.

Leo July 21-Aug. 22 Ever feel like a bump on a log in the middle of the forest? That's because you are. Get up and get motivated. Do it now before the moss catches up with you.

Virgo Aug. 23-Sept. 22 You're probably jumping the gun in some area of your life - a new start will be ineffective. Try taking a holiday to get a better grip on things before what is done becomes undone.

Libra Sept. 23-Oct. 23 The full moon in July finds you to be a raving lunatic - you'll be effected not only mentally but physically as well (excessive body hair). It would be best to lock yourself in the closet on the evening of the first full moon.

Scorpio Oct. 24-Nov. 21 After last month's spin on the wheel of fortune you find yourself in a less than fortunate position. Nothing you can do about it, the wheel picks you up and lets you down. Best you can hope for is to keep your head above water.

Sagittarius Nov. 22-Dec. 21 You may be destroying something unnecessarily. You are not ready for the intense change that follows. It is your own sense of greed that will eventually overcome you in the end.

Capricorn Dec. 22-Jan. 19 It's time to give that ego of yours a rest. Everybody's seen it, heard it, and sick to death of it. And who knows maybe you'll even learn something from those around you.

Aquarius Jan. 20-Feb. 20 Don't be tryin' to impress people that don't care! Keep your thoughts to yourself. Nobody's listening so why waste your time.

Pisces Feb. 21-March 20 Money talks. Bullshit walks. Looks like you will be doing more than your share of walking this summer. Maybe just keep your trap shut until August when things get a little better.

The computer didn't like its horoscope last month, so it ate it. Here's **Capricorn's** (Dec. 22-Jan. 19) horoscope from June: Watch for the sunny side up. This could be a star-filled month. Don't let anyone or anything hold you back. Go for the gold - just don't trip on your way to the podium. Did it happen like that? Did you trip? We hope so.

OUR TESTICLES

Our Testicles Touch the Ground (OTTG) the hottest band outta Victoria in recent memory, took time out of their busy schedule to enlighten *Offbeat* as to the secrets of their success.

Mind you, they haven't played a gig yet, and a tape is still forthcoming, but who cares? We'll talk to anyone! OTTG is Captain Rhubarb on guitar/vocals, Beer Champion on drums and Lung Jelly on bass/vocals. Interviewed and photographed by Serena Lander.

How long have you guys been playing musical instruments?

bc About two years altogether for me.

Ij I've been playing sporadically most of my life.

cr The longer I play, the longer it gets.

What did you start with?

Ij The fuckin' recorder in grade five.

bc All right!

Ij Yeah, I hated it. I always wanted a drum set.

bc Which you eventually got.

Ij No, I never got it.

bc Only math majors got it.

Ij Then I went to guitar, then sax, then bass and sometimes keyboards; seems like a lot, but I don't play any of them very well.

(Serena to Captain) Top that.

cr Vocally I started out bawling my head off, then I grabbed a rattle and a couple of balloons. Later I moved to a gas instrument followed shortly by my non-musical instrument phase.

bc He was ready to go for it then.

cr Next, I whittled a section of rhubarb into a flute and called it the flubarb, but I got sick of it, so now I'm just a good ole guitar guy. I may move onto outboards in top hats.

(Serena to Captain and Champ) When did you two start jamming together?

bc Roughly two years ago.

Right when you started playing your instruments?

bc Basically, yeah.

cr But it all began the moment we tumbled from our mommies' wombs. They labored side-by-side for what seemed like a fillion years. Back then we were only OTHOMW (Our Testicles Hang from Our Mommies' Wombs). I don't know what Champ went through, but my doc thought my mom had balls, so he attempted to knock them off. From that moment on, I've been personally adverse to the percussive bent of things. Then, in a moment of ball-brained redundancy, he whacked my ass. Finally the fucker came at my corporal privates with a blade. It was at that point my skin-percussion pain-association syndrome set in, so I yelled over to the still-unborn Champ, "Wanna be the drummer?" I was relieved when two little arms popped out holding drum sticks that quickly clicked four times.

Were you a band before Lung Jelly joined, or were you just jamming?

bc Both: We had another bassist, but we played very sporadically cause he and I both went to school. The three of us were best friends.

cr We knew he wouldn't be in it for long 'cause he had other things to do.

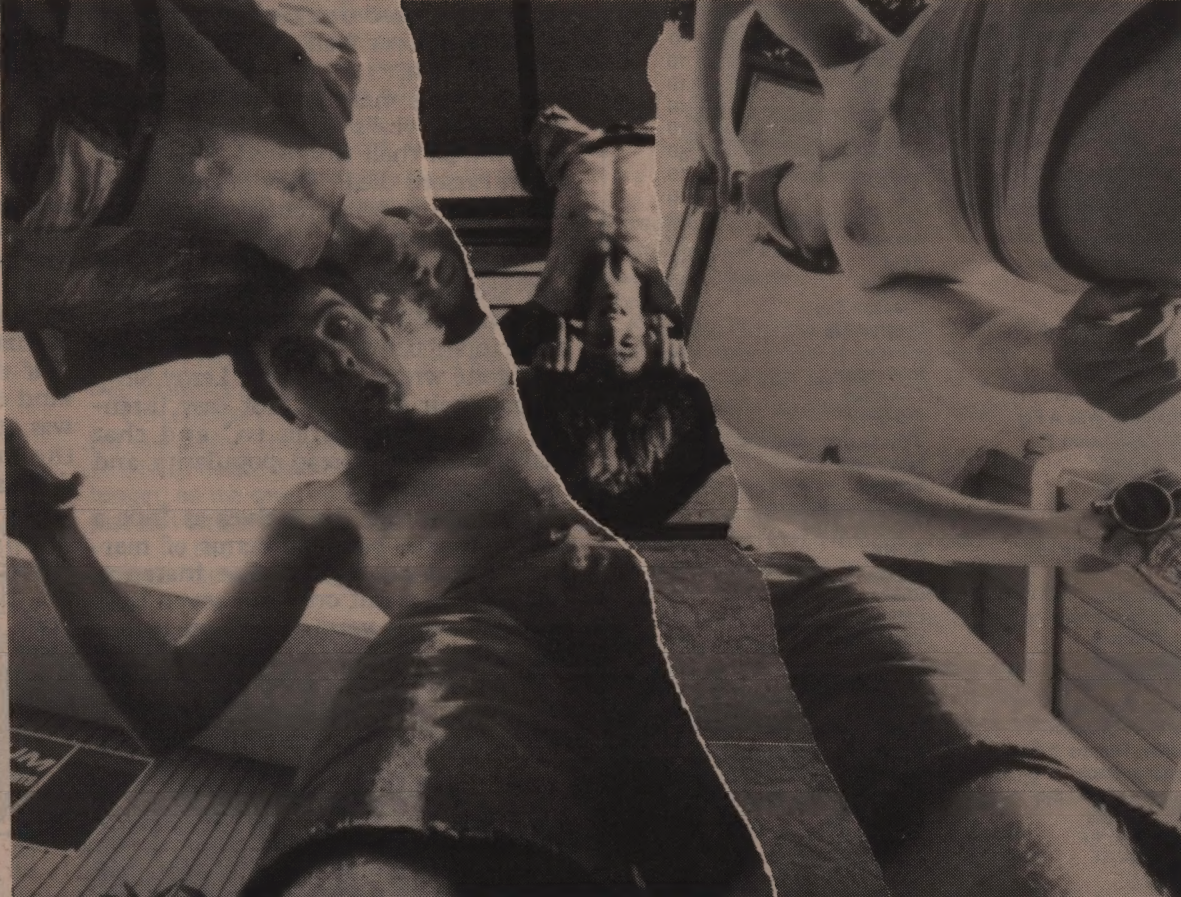
bc He's a teacher in Coquitlam now grade six.

cr We figured we'd band with someone else eventually.

bc Yeah, I knew the Captain and I would stick it out.

cr I dumped Tenille.

Has Lung Jelly's presence influenced the direction of the band?



bc Yep, yep - more disciplined.

Ij I never gave them any presents.

bc He gives us lots of presents, all the time.

Describe your music.

bc It's safe to say Captain's lyrics are...socio/erotic. And we, in part, inherit the ghosts of Minutemen, Rhythm Pigs...

Ij So...We're possessed.

bc We are a possessed band.

cr But friendly, like Casper.

Who's written most of the lyrics?

bc Captain.

Ij He's a little poet.

bc He's very dirty too.

What comes first, the lyrics or the music?

bc (to Captain) Usually the music?

cr I'm still working on that chicken-egg thing.

bc Maybe the music, 60/40 for the music.

So lyrics come secondary?

Ij I don't think they're in competition with each other.

bc Exactly, I think they complement one another.

cr Well put.

Ij For me, it's the music, 'cause that's what I need to learn.

cr They're both equally valid expressions, but the listeners can decide for themselves on the relative importance.

Ij People probably won't be listening to the lyrics for the first while anyway.

Do you use your lyrics as a vehicle for any socio/political views?

Ij Oh no, the political question.

cr Oh no, the political answer.

bc Oh no, the follow-up political answer.

Ij A lyric is just another musical instrument, each word making a different sound.

bc That's an interesting analogy.

So what do you do for money?

How do you support your habits?

Ij I spend it.

cr I don't do anything for money - it does things for me.

bc You might see me on Gov't St. Wed. or Thurs. nights.

Ij He got a raise since he shaved his beard.

cr My girlfriend supports my habits in her Wonder Bra.

bc Actually, I clean carpets.

cr I clip plastic umbilical cords.

Ij And puts wheels on miscarriages. I sell booze to minors.

Do you have plans to do anything with your lives besides music?

Ij I'd like to get into film and animation, also drawing and getting paid for it.

bc Screenwriting.

Ij (Referring to Captain) He'd probably do a lot of shadow Tai Chi if he knew it would help the more or less fortunate.

cr As well, I want to come to terms with the disappointment I felt when I found I was unable to reach through the T.V. screen and cast it when Pippi yelled, "Free toys for ever, kid!"

What are your opinions on the local music scene?

Ij (Thumbs up all around).

cr Greater than, or less than Frosted Flakes?

Ij I think it's great.

cr Greater than, or less than Frosted Flakes?

Ij It's one of my biggest influences.

bc I agree. Ditto.

cr I humble myself.

Do you think it's improved a lot over the years?

Ij Oh yeah, especially the last couple of months because of us. Actually, there are a lot of great bands.

bc A great variety.

Ij And the general audience is expanding, so I think that's a testament to the music scene.

Do you think the situation for getting shows is improving?

Ij It's hard, due to a lack of consistent venues. The people who put on shows work hard at it, but sometimes end up aiming at one type of crowd, so only a few bands play all the time.

bc It will change soon - summer's coming. Now that Nazi 4th Street wants to put on alternative shows, there'll be more exposure for all the local bands.

So Captain, what have you got against your grandmother?

bc Right on. Let's get to the juicy part.

cr The song "Grandmotherfucker" documents eternal youth: the older you get, the younger you feel. She doesn't dig her own grave, dig?

Ij It's a good song. I think the people will dig it.

cr The grave?

bc They'll have to dig it, 'cause we'll bring guns to our gigs and shoot people who don't clap.

cr Dig gig grave. Say that three times fast.

Are you happy with the direction your music is taking?

bc Yep, especially with Lung Jelly here. He's really juiced things up big-time, royally.

cr He's given us the boost we need.

bc And dicipline.

Ij We're a new band, and I think we have a lot of direction to catch up on.

cr Yeah, I'm hippity hoppity happy with the direction: the music is taking off, eh. Eventually, we want our musak blasting out of every 7-11 in North America.

When do you expect to be playing live in Victoria?

bc This summer.

Ij Hopefully coinciding with the publication of this interview. We're not getting a lot of offers.

Are you ready for all the groupies?

cr I grew pee-pee for groupie and groupie grew pie.

Ij I don't know - are they ready for us? I've stopped masturbating to gear up for it.

bc We want as many girls as possible dancing.



Is it true your testicles only touch thin groupies?

cr Low-cal local cherry pie: we believe in locally grown organic berry 'cause it's more fulfilling...

bc That's tasteless.

cr More fulfilling!

bc Tasteless!

cr Let the berries ferment, all you yeastie berry beer champions! Seriously, I'll waltz only with thin groupies right now, cause my testicles just wear ball caps, but the hard hats will be here very soon, so weight till then, the rest of you, tell thin jokes and make fun of my dick size.

Lung Jelly, you have an uncommonly sweet voice. How do you manage it through all the mucus?

Ij Sweet voice?!!

bc Anyone for a beer?

cr He surpasses any physical condition with pure technique.

Is the name of your band a) a statement? b) a figment of your imagination? c) just a vicious rumour that has made its way back to you or d) all of the above?

bc It's a Nietzschean fantasy... (laughter all around). Don't ask me what I meant by that. It was a Freudian slip. I regret saying that. I have this funny thing about Nietzsche that I won't go into now.

cr It's all of the above drooping like a Dali doodle.

Do you have anything profound to say to the millions of Offbeat readers out there?

bc Umm, I usually drop a couple of stools in the morning.

Ij A couple?!!

bc Yep.

Ij Oh, you eat meat, don't you?

bc Two different sittings before I go to work. Yep, I really shed it.

Ij Wow! And you don't even drink coffee. Coffee will move a nation.

bc So coffee and meat are stool producers?

Ij No, coffee acts like a laxative.

Are those your christian names?

Ij It's my pagan name.

bc My parents began with a few preliminary beers, I mean names. Some were disposed of right away. The next round saw a few more were eliminated. Finally Beer became Champion...

cr I was in the supermarket with the realization running through my noodle that I needed a new name. My previous name, Revv Hard, seemed too contrived, too stilted. People won't buy it. Then, as I was passing by the rhubarb section, I heard this small voice saying, "Psst...psst, hey buddy, buy me!" A neon light bulb began blinking "Christ ya!" above my head, so in that sense, it is my christian name.

Would you consider yourselves deep and sensitive guys?

Ij The deeper you get, the more sensitive it gets. I can be.

bc I'm just basically an all encompassing motherfucker, more or less.

Ij We love one another, and I'd like to buy the world a coke.

Have you guys lived in sunny Victoria all your lives?

bc All 26 dreary fucking years.

cr No, 'cause I can recall quite vividly a previous life cycle where I kept circling Antarctica with my popcicle pecker named Popjoy. After awhile however, I grew dizzy and disoriented and unable to join Gwar when they finally emerged from their icy pit and made their way northward. Everything was spinning around, so I

TOUCH THE GROUND

couldn't help but wander off in a different direction with my cool erection.
 IJ I'm from the big ugly across the water. I've only been here five or six years. But I know a fuck-a lot of people now. It doesn't take much - it's a small town.
 bc I've known you Cap since '83 or so. It seems longer than that.
 IJ These two have known each other for years.
 cr Wait a minute...'91 minus '83 is more than four years...
 IJ I met Captain a couple of years ago at a show, but didn't really start to get to know him 'till about a couple of months ago.
 bc You met him at an lbreenator...lbreena...lbraineater show...lbreenator...
 IJ A tongue twister show.
So, do you do anything creative in your spare time?
 cr Sew? Well yeah, I have been known to sew so-so puns into the fabric of anything that darn-well needs mending.
 bc I drink. I sit. I eat. Umm...I eliminate. And I clean carpets.
 IJ Should I tell people I draw? I read a lot, and I play pinball.
 cr I go bowling with boogers.
 IJ They charge him double.
 cr Shotgun style.

Have you been inspired by any late great rock'n'roll bands?

bc Me: Minutemen, Rhythm Pigs, Shovlhed, Bastro - all trios.
 cr John Zorn, Carl Stalling, Victims Family, Gwar.
 IJ Zappa. We could probably sit here all night and list bands.
 cr Liszt. Ed Hall.
 IJ I listen to everything from Bach to the Buzzcocks and bachk again.
 cr Get the Knack.
 IJ My Mozart is sitting next to my Metallica and my Motorhead.
 bc I haven't heard much Metallica.
 IJ Really? I know you'd like it.

Are you religious?

bc Very.
 IJ I dump religiously.
 bc Yeah, the church of chumps. It's beautiful, and I'm a perfect being now, thank you.
 cr God believes in me.

What is your most vivid memory of puberty?

bc When they started to touch the ground. And I realized I was destined to be in a band with Lung Jelly and Cap.
 cr The startling early adolescent discovery of post-orgasm semen. Freaked the shit out of me. This of course was shortly followed by the equally as startling discovery of post- freakout under-pant poo.
 IJ Girls! Girls! Girls! Hating school. Hating my parents.
 bc Screwing my parents.
 IJ Screwing **my** parents. Screwing **his** parents. He was a busy kid.

cr And there I was trying to get all this on film.

What do you think of the war on drugs?

bc I think it's good.
 IJ I think we're winning.
 bc I think they should put another trillion dollars into it, which is the anti-drug budget. We're actually gonna become a just-say-no band. And we're gonna become quite hard line straight-edge, like beat people up if we see them toking. Teach people a lesson, that's all.
 cr There should be a massive build-up on both sides, so that any conflict would only result in the entire planet getting stoned, mun. It would be a nuclear blast.
 IJ Well, I think people should realize that drugs are illegal, and if you get caught with them you should be publicly flogged. And so we should send out a message that anybody with drugs should mail them to OTTG for safe keeping.
 bc Just so they won't get into trouble.
 IJ So they won't be publicly flogged.
 bc Exactly. Lung Jelly summed it up right there.
 IJ Be careful kids.
 bc Leave the drugs with experienced people.
 IJ Yeah, we know where we can hide them where they won't find them.
Do you make a point of buying ozone-friendly enviro- packaged goods when you do grocery shopping?
 IJ I really don't buy much, but yeah.
 bc Me: I'd like to say Serena that I'm quite the opposite. I buy everything in aerosol cans. I buy aerosol milk. I just spray it on my cereal.
 IJ And you can wash the floor with it too.
 bc And if I'm desperate for a high, then I shoot aerosol milk up my nose.



IJ And you can shave with it.
 cr Unlike beer. I avoid inhaling or ingesting any flouorocarbons, 'cause I realize you are what you breathe and eat, and I have this freakish ability to ejaculate into the stratosphere....
 IJ Connoisseurs. Serious note though: we are eco-friendly - don't litter. And don't eat anything you can't kill yourselves.
 bc Littering, I will make a concious effort to hold onto it until I find a garbage can.
 cr Litter money.
 IJ Only yuppies litter and they don't litter money.
 cr Cats and dogs can litter.
 That's all folks and remember OTTG eat Kraft cheese and macaroni because it's the cheesiest.

Serena Lander

TANK HOG continued

On why the Canucks lose That's the thing about Vancouver. You know, I think if they stop eating at the All-you- can-eat Smorgasboard before the games they wouldn't fuck about..."We'll fly you in from Lethbridge Alberta give you a nice sports car and all you can eat at Johnny's Sports Bar"...Riiiiight. It's that lazy West Coast attitude.

On the Holodeck I don't understand how people (from the Holodeck) can come out of the holodeck and as soon as you invent the holodeck it's like who needs to go a trillion miles out into space...And does the beer from the holodeck get you drunk? Yeah, the holodeck is stupid; it's one of those things on *Star Trek* that don't make sense. That one with Joan Collins was really good..."There's no stardate, time is irrelevant now." Yeah, I think those are words to live by...Time is irrelevant.

OK, now were getting silly...

On Vancouver Vancouver's too fucking boring. We've played the Town Pump so many times, one show bleeds into another, it's like,

"Did we suck?" No one in Vancouver likes to come near the stage in Vancouver, everyone likes to hang out at the back, 'cause they're too fucking cool to watch the band.

On the future It's working out so we'll tour before releasing the new album (due out in October). If you tour first then you know the songs pretty well before you go into the studio...We're planning on a video so we will have a video for *MuchMusic* when we tour. We're all so broke it's depressing, it's awful. Yeah, we gotta get rich pretty fast. It will all happen fast, there's nothing else we can do so we'll just keep doing this.

Rob Passingham

Butt End



I had a very strange telephone conversation a while ago with a local music critic who shall remain nameless. Our views differed so greatly that it started me thinking about what it is I love about music, and rock'n'roll in particular. "Who cares what you think?" I hear you asking. Well, probably no one. However since I was asked to fill in for Eric Lowe while he's out rockin' Winnipeg and Kitchener and *MuchMusic*, I figured we'd skip the usual Butt End format for this month. So, here's my point-form analysis of why I dig those crazy rockin' sounds, in no particular order. Please be advised that I realize there is absolutely nothing original being said here. That's cool though, because the same can be said of the subject matter, dig?

1) **It makes me feel fucking GREAT!** Call me sentimental, call me maudlin, just don't call me Dave Marsh, please! I don't care if you're an Eddie Cochran fan, an Aerosmith fan or a Poison Idea fan; if you still get chills when you hear one of your fave songs, you know what I'm talking about. And, by the way, who is anyone to tell you that Poison Idea are cooler than Aerosmith and vice-versa? All camps are guilty there, right? Come on people groove together and love one another!

2) **Anyone can do it (I mean, we're talking ANYONE!)** "It's all about competence," quoth the aforementioned nameless music critic. Since I didn't get a chance to respond to him at the time (he hung up on me), I will do so now: HORSESHIT. Dude, even you must agree great music (of any kind) has very little to do with how many notes you can play in eight bars. Kids, give it a try. Start a band. If you keep at it, you will improve. At the very least, you'll have fun, and that's what it's all about.

3) **It's still dangerous.** Naysayers lament the sad state of the rock "industry" and they'll get no argument from me on that point. They also say rock music has become safe and sterile. It's such a drag so many people toe this party line about classic rock and the notion there's been nothing good since the 60's (or '77 for that matter). Again, I say HORSESHIT! There is as much great rock'n'roll being made now as ever before. You just don't hear it on the radio (much).

Do I have to trot out the argument about how the Stones and the Who would not get air time if they were new groups today? I didn't think so.

4) **It's dumb.** Here's where the old guard become contentious and start talking about art and social change and so on. Let's get to the truth folks. Rock music, even the ambitious, well-intentioned stuff, is generally tacky, loud and obnoxious and that's as it should be. Most of the people doing it are pretty laughable either in their over-the-top goofiness or their angst-ridden solemnity so have a chuckle at their (our) expense!

Blake Josefsson

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